Improving the Assessment of Student Learning in the Arts – State of the Field and Recommendations

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The National Endowment for the Arts

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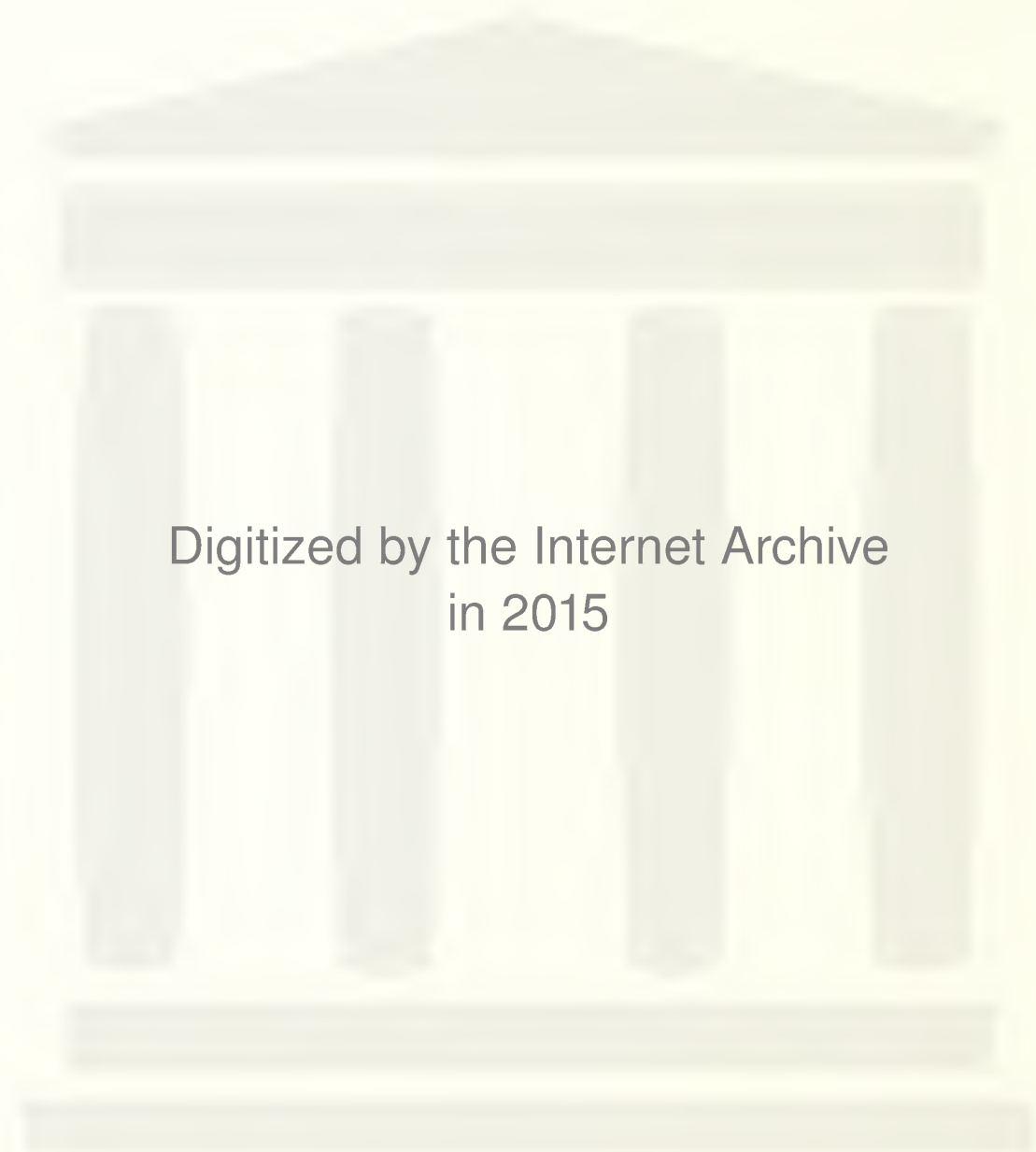
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Executive Summary

Executive Summary

Given the increased focus on assessment and accountability since the 1990s, the National Endowment for the Arts (NEA) identified the need to capture the current status of arts assessment. In 2005, the NEA began requiring a narrative statement of assessment practices to apply for arts education funds. Project applicants needed to explain their assessments methods and types of tools used to measure student knowledge and skills. Through several grant cycles, it became clear to NEA staff that applicants did not necessarily differentiate between program evaluation and assessment of student learning. As such, the NEA commissioned WestEd to examine current trends, promising techniques, and successful practices being used to assess student learning in the arts throughout the country, as well as identify potential areas in which arts assessment could be improved. Although the original intent of the study was to identify strong models of assessment practices that could serve as examples for possible replication, the study found that such models were not available and are in fact a need of the field. Thus, this report provides a description of the current state of arts assessment, including a review of the high-quality literature available, common practices being used to assess student learning, and needs of the field to improve arts assessment.

Through this study – the first of its kind – the NEA and WestEd sought to collect, analyze, and report on information about current practices and the needs of the field related to the assessment of K-12 student learning in the arts. Understanding the assessment experiences and practices of arts education stakeholders, including their needs, is one step toward helping improve student assessment in the arts. The goals of the current study included identifying:

- Available resources, tools, and documentation related to the assessment of student learning in the arts
- Current experiences and practices in assessing student *knowledge* in the arts
- Current experiences and practices in assessing student *skills* in the arts
- Trends in locating and using assessment tools
- Needs of the field to improve the assessment of student learning in the arts

STUDY METHODOLOGY

Three data collection methods were used to address the study goals: (1) conversations with expert consultants in the field; (2) a review of arts assessment literature, including tools, resources, informational materials, and research reports; and (3) a nationwide survey administered to policymakers, educators, arts and cultural organization staff, and researchers.

WestEd collaborated with the NEA to identify key leaders in the field of arts assessment, and WestEd researchers spoke with 21 expert consultants throughout the country, representing a range of art forms, stakeholder groups, geographic locations, and backgrounds. The consultants shared

their perspectives on current assessment trends and practices, identified additional sources of literature for review, and provided input into the project survey.

The literature review component was intended to identify documents about assessing student learning in the arts, such as assessment tools, how-to resources, technical and research reports, and other informational documents. The literature search process cast a wide net that captured more than 1,000 pieces of literature. During the review process, documents were rated for relevance to the study and quality to ensure only highly relevant and high-quality[1] materials were analyzed for the study.

The nationwide survey was designed to collect information directly from policymakers, educators, arts and cultural organization staff, and arts researchers about: (1) current practices in assessing student learning in the arts; (2) the types of assessments being used to measure student learning; (3) how assessment tools are identified/developed and used in the field; and (4) what assistance the field needs to improve assessment of student learning in the arts. The survey was completed by nearly 3,750 people; data were used from 3,377 respondents representing school staff, arts/cultural organization staff, researchers/evaluators, district staff, state/county arts council staff, and state/county office of education staff (Exhibit ES-1).

Exhibit ES-1 – Primary Role of Respondents included in the Study

	Number of Respondents	Percent
School Staff	2,079	61.6
Arts/Cultural Organization Staff	840	24.9
Arts Researchers/Evaluators	205	6.1
District Staff	90	2.7
State/County Arts Council Staff	84	2.5
State/County Office of Education Staff	79	2.3
Total	**3,377**	**100**

[1] Quality was gauged entirely in terms of the content of the information. Quality of content was based on the information provided for the type of document and the appropriateness to the intended audience. For example, a higher quality assessment tool would have reliability and validity information available, while a higher quality resource would have clear and easy to follow instructions. The guidelines used to gauge quality for each type of document are presented in Appendix A.

FINDINGS

There is a lack of publicly available high-quality assessment tools, informational documents, how-to resources, and technical reports related to K-12 student learning in the arts.

- Of 727 individual items reviewed, only 148 (20.4%) were both relevant to the study and of high quality.
- The majority of high-quality assessment tools focused on visual arts and/or music.

Few research and technical reports are publicly available.

- Although evaluation reports for arts projects are required by many funders, they are generally not being released publicly.
- Much of the available research literature focuses on learning *through the arts* rather than learning *in the arts*.

A lack of clarity exists regarding the difference between arts knowledge and arts skills.

- Survey respondents reported measuring student knowledge with methods more appropriate for measuring skills and vice versa (e.g., use of a paper/pencil test to measure student skills). This calls into question the validity of assessments designed and used by those who may not fully understand the difference.

Survey respondents use a variety of assessment tools to collect data for multiple purposes.

- All groups of respondents reported using many different types of skills assessment tools, including rubrics, observation protocols, portfolio reviews, and performance-based assessments.
- The majority of survey respondents reported that the tool they found most useful was created by a teacher or teaching artist.
- Reasons for collecting data included formative feedback, program evaluation, and district/school accountability. School staff most often reported using data for student grades, while arts and cultural organizations and state/county arts council staff were significantly more likely to collect data as a funding requirement.

The majority of high-quality, publicly available assessment tools are created by large-scale testing agencies and state education agencies.

- In general, assessments created by these larger agencies scored higher for quality than did assessments created by individuals or smaller organizations.

A need exists for a single, comprehensive clearinghouse for tools, information, and resources focused on assessing student knowledge and skills in the arts.

- Existing documents identified during the literature review process were scattered across many websites, journal articles, books, and other documents. High-quality materials were often mixed in with low-quality materials, making them even more difficult to locate and identify.
- Overall, the quality of assessment tools found on the web was low – yet more than three-quarters of survey respondents reported they use Internet search engines to look for assessment tools, often with little success.
- Survey respondents identified the need for exemplar tools (e.g., specific assessment tools, examples, and item banks) and models of successful assessment practices to learn from and replicate.
- More than three-quarters of survey respondents also reported they would create a new assessment tool if they needed one; however, locally developed tools tended to receive lower ratings for quality (potentially stemming from a lack of clarity between knowledge and skills and a lack of understanding about what is and is not a rubric).

There is a need for professional development related to arts assessment.

- Overall, the arts education field is eager to assess student learning. However, the field needs guidance and assistance to implement high-quality assessment practices.
- Findings from the literature review and survey responses indicated a need for training on the difference between assessing student knowledge and skills in the arts.
- Findings from the literature review and survey responses indicated a need for training regarding rubrics, particularly what constitutes a rubric, how it is properly used, and what components are necessary to develop or select a high-quality rubric.
- More than half of survey respondents reported receiving training on arts assessment via professional development workshops or conferences, whereas fewer than half of all respondents, including fewer than one-quarter for some respondent groups, reported receiving undergraduate- or graduate-level training on assessing student learning.
- Respondents reported needing additional training on topics such as: locating and identifying valid assessment tools, using rubrics and other assessment methods, and using assessment to demonstrate the importance of the arts.

Survey respondents reported needs of the field around four main categories – guidance, trained professionals, making the case, and additional needs.

- Guidance: a clear framework aligning standards, curriculum, and instruction; access to exemplar tools; models of assessment practice; resources; and professional learning communities (PLCs) to share knowledge and ask questions.

- Trained professionals: professional development, university training, and certification programs in all art forms to improve instruction and assessment in the arts.
- Making the case: demonstrating the value of the arts, including having research to show the impact of arts education; garnering support from school and district leaders; and implementing statewide or high-stakes testing as a method to increase the perceived importance of the arts among policymakers and other stakeholders.
- Additional needs: funding, time, technology, meeting the needs of diverse students, overcoming anti-assessment sentiment, and addressing the "subjective myth" that the arts are subjective and cannot be assessed objectively.

Exhibit ES-2 – Top Ten Needs of the Field as Expressed by Survey Respondents

	District Staff	School Staff	State/ County Office of Education	State/ County Arts Council Staff	Arts/Cultural Organization Staff	Arts Researchers and Evaluators
	%	%	%	%	%	%
Exemplar tools	40.0	24.3	25.8	27.0	32.8	26.9
Framework	26.3	38.5	39.4	36.5	20.6	36.5
Professional development	26.3	20.8	33.3	44.6	23.0	22.2
Alternative assessments	21.3	18.9	28.8	16.2	19.3	24.0
Models	17.5	10.6	15.2	18.9	12.9	16.2
Professional learning communities	13.8	10.9	9.1	9.5	8.9	15.0
Value of arts	10.0	11.4	16.7	13.5	16.2	18.6
Research	8.8	5.4	9.1	21.6	24.1	23.4
Funding	6.3	13.3	27.3	35.1	29.0	16.8
Resources	3.8	8.4	10.6	9.5	13.6	3.6

District staff n = 80, school staff n = 1715, office of education n = 66, arts council staff n = 74, arts/cultural organization staff n = 618, researchers/evaluators n = 167

Note – Alternative assessments are defined as assessments that provide students and opportunity to *create* a response to a question, task, or assignment (e.g., performance, oral presentation, exhibition), as opposed to a traditional assessment in which students *choose* a response option such as true-false, multiple-choice, or matching.

Overall, the arts education field is eager to assess student learning – survey respondents reported using a variety of assessment tools to collect data for multiple purposes. However, the field needs further guidance and assistance to implement high-quality assessment practices. A clearinghouse is needed to address the lack of publicly available high-quality assessment tools, informational documents, how-to resources, and technical reports related to student learning in the arts. There is also a strong need for professional development, both to address misconceptions and to improve the assessment of student learning in the arts. In particular, professional development is needed to clarify the distinction between knowledge and skills in the arts; to clearly define rubrics, how to locate/develop them, and how they are used to assess learning; and to dispel the myth that the arts are subjective and thus not able to be objectively assessed. The following recommendations to improve the assessment of student learning in the arts were derived based on the literature review and findings from the nationwide survey.

RECOMMENDATIONS

Assemble a national advisory committee to bridge assets and come to consensus on how to improve arts assessment.

- Include members from all stakeholder groups (e.g., teachers, teaching artists, district staff, policymakers, arts/cultural organization staff, researchers).
- Tasks for the advisory committee should include conceptualizing an arts-assessment clearinghouse, setting a national research agenda, and prioritizing professional development topics for the field.

Create an online clearinghouse for high-quality arts assessment materials.

- Develop a one-stop shop where teachers, teaching artists, practitioners, and researchers can access reliable and valid assessment tools, helpful how-to resources, high-quality research and evaluation reports, and relevant informational documents pertaining to arts assessment.
- Ensure high-quality, vetted measures and resources are available, leading to improved validity in arts assessment. Agencies and organizations looking to develop assessment tools must be willing to commit the time, money, and resources necessary to design high-quality measures.
- Features of a high-quality clearinghouse should include:
 - High-quality *informational documents* on myriad topics, including the distinction between knowledge and skills in the arts and glossaries of important evaluation- and assessment-related terms.
 - High-quality *how-to resources* on myriad topics, including how to locate/identify/develop valid and reliable assessment tools, especially rubrics.
 - High-quality *exemplar assessment tools*, including measures that are appropriate for varying art forms and grade levels, address the needs of appropriate audiences (e.g., classroom teachers, teaching artists), offer time-sensitive options, are easily adaptable with instruction on how the tool can be modified, and provide data that can contribute to larger research efforts.
- While the clearinghouse could take years to fully establish, in the short-term create a website with informational materials and/or professional development programs on high-priority topics like the difference between knowledge and skills in the arts and how to identify, develop, and use a quality rubric.
- First steps should be taken on the NEA website to maximize the impact of pre-existing traffic flow since survey respondents indicated they already visit the site in search of assessment-related tools and resources.

Establish online professional learning communities (PLCs).

- PLCs could be part of the clearinghouse or a separate entity.
- Maintain special communities for different stakeholder groups (e.g., policymakers, teachers, teaching artists, arts/cultural organization staff, researchers).
- Establish communities across content or topic areas, such as a location where participants can upload their assessment tool and receive constructive feedback, or share ideas on meeting the needs of diverse students.

Increase professional development offered in the area of arts assessment.

- Provide current information aimed at developing common understandings, sharing successful practices, and building the knowledge and skills needed to implement assessment in the arts.
- Tailor professional development to arts education audiences, such as separate tracks for teachers, teaching artists, policymakers/administrators, researchers, and arts/cultural organization staff. Professional development providers should be selected based on the specific needs of each group.
- Establish criteria for high-quality professional development that encompass webinars and regional trainings/conferences.
- Address specific need for professional development related to rubrics, including how to accurately define and identify them, how to select a high-quality rubric, and how to modify or develop a rubric to meet assessment needs.
- Address specific need for professional development related to recognizing high-quality assessment materials – particularly tools – since more than three-quarters of survey respondents reported using the Internet to search for measures.
- Partnerships among offices of education, arts councils, universities, and researchers can be used to bridge assets and provide comprehensive professional development programs.

Develop a national arts assessment research agenda and prioritize dissemination of tools and reports.

- Additional research is needed on a variety of topics (e.g., identifying models of successful practice in various settings, demonstrating how learning in the arts is beneficial to students).
- Priorities should be defined by the advisory committee and made public so researchers can respond.
- Establish a website for vetted, high-quality research offering both brief summaries and full reports. Encourage researchers to publish findings on this site and in other locations accessible to the arts education community.

- Assist funders and others to make evaluation tools and reports public. Address the issues of negative results and participant confidentiality.

Stop re-creating the wheel.

- Take action to reduce duplication and maximize efficacy.
- Establish a clearinghouse for high-quality arts assessment tools and resources, allowing practitioners to easily locate high-quality, vetted materials that meet their needs.
- Funders with constrained resources should work together to determine criteria and methods for grantee reporting, streamlining the process for recipients of multiple funding sources and possibly allowing for some comparative data.
- Push to make evaluation reports publicly available, allowing arts organizations and researchers to learn what methodologies have been used in the past and with what results, identify and build upon best practices, and avoid pitfalls through lessons learned.

Much is needed to improve the assessment of student learning in the arts. Establishing a national clearinghouse for high-quality assessment tools, informational documents, how-to resources, and research and evaluation reports is a key priority and would allow teachers, teaching artists, policymakers, practitioners, researchers, and other interested parties to easily access vetted materials. Professional learning communities should be established to support arts educators in their assessment efforts and allow for sharing of both questions and best practices. In addition, extensive professional development needs to be offered to targeted audiences on a wide variety of topics in order to increase the quality and validity of arts assessment. Three specific areas of need are: (1) developing valid and reliable rubrics; (2) recognizing high-quality assessment materials; and (3) understanding the difference between arts knowledge and skills, particularly with regard to appropriate assessment methods. A representative advisory committee should be tasked with setting a national research agenda, prioritizing professional development topics, and conceptualizing the clearinghouse. While not exhaustive, these recommendations set the stage for significant improvements in the quality, efficiency, cohesion, and usefulness of student assessment in the arts, in order to ultimately improve student learning.

Chapter 1:
Introduction and Overview

Study Overview

With the creation of national standards for arts learning in the 1990s, assessment of student learning in the arts has become critical for providers of arts instruction throughout the country. Formative assessment can be used to provide constructive feedback to students and adjust instruction, while summative assessment can provide measures of progress, benchmarks for learning and growth, or evaluations of student work. The assessment of student learning can also contribute important information and data that may feed a larger program evaluation or research study. Further, the tracking of longitudinal data allows for comparisons over time, identification of trends or patterns, and can help demonstrate the impact of programmatic changes.

In 2005, the National Endowment for the Arts (NEA) began requiring a narrative statement of assessment practices to apply for arts education funds. Through the review of applications across multiple funding cycles, the NEA became aware of inconsistent availability and use of assessment tools, practices, and terminology. In response to feedback from panelists reviewing more than 700 grants in more than seven disciplines per year, the NEA set out to understand current assessment trends and needs. As such, the NEA commissioned WestEd to examine the current status of arts assessment to capture trends and practices as well as identify potential areas in which the assessment of student learning in the arts could be improved.

Through this study – the first of its kind – the NEA and WestEd sought to collect, analyze, and report on information about current practices and the needs of the field related to the assessment of K-12 student learning in the arts. Understanding the assessment experiences and practices of arts education stakeholders, including their needs, is one step toward helping improve student assessment in the arts. The goals of the current study included identifying:

- Available resources, tools, and documentation related to the assessment of student learning in the arts
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- Trends in locating and using assessment tools
- Needs of the field to improve the assessment of student learning in the arts

Three data collection methods were used to address the study goals – (1) conversations with expert consultants in the field; (2) a review of arts assessment literature, including tools, resources, informational materials, and research reports; and (3) a nationwide survey administered to policymakers, educators, arts and cultural organization staff, and researchers.

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This report begins with a brief history of assessment in the arts, including overviews at both the national and state levels. Chapter 2 presents the study methodology with detailed descriptions of the data collection methods used for the study. Study findings are separated into two chapters – Chapter 3 presents findings from the literature review and Chapter 4 presents findings from the survey. The final section of the report draws conclusions about the current status of arts assessment and includes recommendations for moving the field forward.

THE HISTORY OF ASSESSMENT IN THE ARTS

NATIONAL ASSESSMENT OF THE ARTS

A major impetus for assessment of the arts at the national level came in 1994 when the *Goals 2000: Educate America Act* was signed into law. It stated that by the year 2000, students in grades 4, 8, and 12 would have to demonstrate competency in a number of subject areas, including the arts [Public Law 103-227, Section 102(3)(A)]. However, in order to demonstrate competency, standards first needed to be formulated. Thus, also in 1994, the National Standards for Arts Education were developed (Consortium of National Arts Education Association, 1994). These were a set of voluntary content and achievement standards for K–12 students studying dance, music, theater, and visual arts specifying what school children should know and be able to do in these disciplines. In addition to the development of the National Standards for Arts Education, the Arts Education Consensus Project, sponsored by the National Assessment Governing Board (NAGB), began to establish both objectives for arts instruction and an assessment framework for the art forms for the fourth, eighth, and twelfth grades (CCSSO, 1994). This parallel development of two overlapping sets of art standards was cited by several expert consultants as a major event in the history of arts assessment.

In 1997, the National Assessment of Educational Progress (NAEP), which has its test specifications set by the NAGB, began its long-term trend assessment of the arts based on the work by the Arts Education Consensus Project. The assessment included music, theater, and visual arts. Since 1969, the congressionally mandated NAEP was the only nationally representative and continuing assessment of what America's students know and can do in various subjects, including English-language arts, mathematics, science, history, and geometry to name a few (United States Department of Education [USDE], n.d., a). The NAEP has assessed student knowledge in some form of the fine arts on multiple occasions. For example, NAEP conducted assessments in music in 1971, visual arts in 1975, and both in 1978 (Oliver, 2007). However, these previous efforts were developed and administered without a set of uniform content standards. In contrast, the 1997 NAEP Arts Assessment was based on an arts framework that described the specific knowledge and skills that should be assessed in the arts disciplines (CCSSO, 1994). In fact, the framework for the NAEP envisioned the arts having an important place in education:

> The entire NAEP arts consensus framework process is founded on a vision of a society that believes the arts are essential to every child's complete development. Throughout their lives, they will draw activities, experience, and knowledge as a means of understanding what happens both inside and outside their own skin, just as they use mathematical, scientific, historical, and other frameworks for understanding (NAGB, 1997, p 1).

For the 1997 NAEP Arts Assessment, a nationally representative sample of eighth grade students was selected for the music and visual arts assessments. Those who participated in the theater assessment were selected from a special targeted sample from schools that offered theater courses and from eighth grade students who took those courses (NAGB, 1997).[2] The assessment revolved around three "art processes." The first process was *creating*, which referred to the expression of ideas and feelings in the form of an original art work. The second process, *performance*, referred to performing an existing work and applied only to the performing arts. Both creating and performance were assessed through a series of performance tasks. *Responding* was the third process and referred to observing, describing, analyzing, and evaluating works of art, and was assessed through open-ended and multiple-choice questions.

Because the NAEP Arts Assessment is an assessment of long-term trends, it is designed to be administered less frequently than assessments of other subject areas such as reading and mathematics. Therefore, the next NAEP Arts Assessment was not administered until 2008. This time, however, it had to be scaled back considerably due to budgetary constraints. For example, only the responding process in music, and both the responding and creating processes in visual arts were assessed. In addition, there was no assessment of theater in the 2008 NAEP. Finally, because

[2] Originally, the framework for the 1997 NAEP called for an assessment of dance skills; however, there were only a small number of dance programs in schools; therefore, a teacher survey about instructional practices in dance was administered instead (Yan & Reider, 2001).

the scoring procedures for most of the 1997 NAEP Arts Assessments could not be replicated for the 2008 NAEP Arts Assessment, comparisons could be made only between students' performance on the multiple-choice questions in those two years (Keiper, Sandene, Persky, & Kuang, 2009). There are plans to once again administer the long-term trends NAEP assessment to eighth-grade students in the areas of music and visual arts in 2016 (USDE, n.d., b).

STATE-LEVEL ASSESSMENT OF THE ARTS

Soon after their formulation in 1994, the National Standards for Arts Education began to serve as the model for states as they developed their own arts standards. The work of two groups had a profound effect on state-level assessments – the Arts Education Partnership (AEP),[3] which released a guide for states and localities to help them develop assessments in the arts, and the State Collaborative on Assessment and Student Standards, Arts Education Assessment Consortium (SCASS/Arts), which was developed through the Council of Chief State School Officers (CCSSO). The SCASS has offered opportunities for states to work together to develop assessments related to content-based standards. Specifically, the SCASS/Arts Consortium developed a number of training materials for professional development and a collection of performance exercises and assessment items. The items are all in a searchable database, available to members for use in constructing arts assessments. One expert consultant commented on the influence of SCASS/Arts:

> The development of the SCASS/Arts group was important for bringing together leaders and future leaders in arts assessment. From that group, we saw and discussed the possibilities for arts assessment. We had deep conversations about what it should be and talked about models…

According to several expert consultants, a national conference on arts assessments held in the 1990s in Hidden Valley, PA also was a seminal event. The conference invited leaders in the arts from a number of states to convene to discuss arts assessment. After this event, the arts assessment work of SCASS/Arts and the states gained momentum. One expert consultant noted:

> [The Hidden Valley conference] really reshaped our expectations and thinking about assessment. The conference helped us see that assessment was not just summative for grading students, but that it could also be used to help students improve and to help them better understand the expectations.

Adoption of art standards by the states occurred, for the most part, in the mid- to late-1990s (Yan & Reider, 2001). A notable exception is Illinois, which first developed art education standards in 1985. State-level assessments in the fine arts began in 1993, with Kentucky being the first state to make

[3] The Arts Education Partnership is a private, nonprofit coalition of more than 100 national education, arts, business, and philanthropic organizations that was formed in 1995 through a cooperative agreement between the National Endowment for the Arts, the U.S. Department of Education, the National Assembly of State Arts Agencies (NASAA), and the Council of Chief State School Officers (CCSSO). It is administered by CCSSO.

such an art education assessment mandatory. The next state to adopt an arts assessment was Alaska in 1995, although in this case the assessment was voluntary. By 2001, approximately one-third of states had either a mandatory or voluntary statewide arts assessment. Specifically, six states (Illinois, Kentucky, Maine, Minnesota, New Jersey, Oklahoma) mandated assessment of fine arts, three states (Missouri, New York, Washington) mandated assessments that were to begin in the next several years, and seven states (Alaska, California, Massachusetts, Ohio, Pennsylvania, Utah, and Vermont) reported a system of voluntary arts assessments. Typically, students were assessed in 4th or 5th grade, 6th or 7th grade, and 10th or 11th grade in dance, music, theater, and/or visual arts using a combination of multiple-choice and constructed-response items. At the time, the arts assessments were considered high-stakes in only two states – Kentucky used the results for school accountability purposes and Minnesota used individual student results as part of a high school exit exam for graduation.

The proportion of states requiring assessments in fine arts increased over time. According to the most recent survey of state education agencies conducted by the Arts Education Partnership (AEP) during the 2007-2008 school year, 47 states and the District of Columbia reported they had arts education state standards and 13 states reported a state-mandated assessment in the fine arts. At the time, only one of these states, Kentucky, required that a state-level assessment instrument be used (AEP, n.d.). Kentucky has since removed the arts assessment portion from the state core content assessment and, as such, no longer requires arts competency to be demonstrated through a state-level assessment (Kentucky Department of Education, 2009). The other 12 states required either the district or school to develop their own assessment or to use any existing, validated instrument. In addition, several other states have voluntary arts assessment (AEP, n.d.).

Given the increased pressure for assessment and accountability since the 1990's, the NEA identified the need to capture the current status of arts assessment. In 2005, the NEA began requiring a narrative statement of assessment practices to apply for arts education funds. Project applicants needed to explain their assessments methods and types of tools used to measure student knowledge and skills. Through several grant cycles, it became clear to NEA staff that applicants did not necessarily differentiate between program evaluation and assessment of student learning. As such, the NEA commissioned this study to examine current trends, promising techniques, and successful practices being used to assess student learning in the arts throughout the country. Although the original intent of the study was to identify strong models of assessment practices that could serve as examples for possible replication, the study found that such models were not available and are in fact a need of the field. Thus, this report provides a description of the current state of arts assessment, including a review of the high-quality literature available, common practices being used to assess student learning, and needs of the field to improve arts assessment. The following chapters present the methods used and findings that resulted from the study.

Chapter 2:
Study Methodology

Study Methodology

The study was designed to capture the current status, trends, and practices in assessing student learning in the arts. The first step was to clearly define student learning in the arts and student assessment in the arts in order to keep the study focused and clear. The study consisted of three major methodological components: (1) consultation with experts in the field; (2) a literature review of information about practices in assessing student learning in the arts; and (3) a survey of members and grantees from national arts organizations.

WestEd collaborated with the NEA to identify key leaders in the field of assessment of student learning in the arts, and WestEd researchers consulted with 21 key leaders throughout the country. These expert consultants shared their perspectives on current assessment trends and practices, identified additional sources of literature for review, and provided input into and reviewed the project survey.

The literature review component was designed to collect information about assessing student learning in the arts, such as assessment tools, resources on assessment, informational websites, technical research and evaluation reports, and other accessible documents and materials. The purpose was to determine the current state of what was available to the field and identify strengths and gaps that may exist. For each type of literature reviewed, a summary of the high-quality materials and examples of both high- and low-quality documents are presented.

The survey was designed to collect information directly from individual members and grantees of national arts organizations about their experiences assessing student learning in the arts; the types of assessments used to measure student learning in the arts; and what assistance they feel is needed to improve the assessment of student learning in the arts.

The following sections provide working definitions and assumptions related to the study, followed by detailed descriptions of the data collection methods used.

DEFINING STUDENT LEARNING IN THE ARTS

Student learning in the arts can be viewed in multiple ways. For the purposes of this study, ***student learning in the arts*** was defined as acquiring knowledge and/or skills in one or more art forms. Specifically, ***art knowledge*** refers to student content knowledge such as history, terminology, recognition, and cultural relevance. An example of art knowledge is students' ability to identify a particular dance step, whether or not they are capable of performing it. In contrast, ***art skills*** refers to students' actual abilities to perform or produce art, such as how well students perform the dance step.

For the purpose of this study, the definition of student learning in the arts was limited to art-specific learning. The study did not examine and does not include other areas that can be impacted by arts participation such as outcomes in the cognitive (e.g., academic achievement in other core subjects)

and affective (e.g., self-confidence, attitudes) domains. As such, reports that presented findings from through-the-arts studies (i.e., using the arts as an entry point to improve other academic areas) were excluded, as were studies that focused on areas other than arts knowledge and skills, such as creativity, arts appreciation, and participation in arts-related events.

The definition of student was limited to those currently enrolled in kindergarten through twelfth grade, so studies, resources, and tools focused at the university or adult-learner levels were excluded from the study. Further, to be included in the study analysis, the information needed to be produced in or include information addressing the United States. More specifically, studies limited to students from other countries were excluded, but resources or assessment tools produced in another country but currently available and in use in the United States were included.

DEFINING ASSESSMENT OF STUDENT LEARNING IN THE ARTS

For the purposes of this study, the assessment of student learning in the arts was defined as the measurement of students' knowledge and/or skills in one or more art forms. In order to be considered for the study, an assessment tool needed to be designed to measure some type of art knowledge or art skill (i.e., *in the arts*). Assessments designed to measure other outcomes, such as the affective and cognitive domains (i.e., *through the arts*) were not included as a part of this study. Art forms consisted of dance, folk arts, literary arts, media arts, music, musical theater, opera, theater, and visual arts.

All modes of assessment designed to measure student learning in the arts were incorporated into the study. Examples of the types of knowledge and skills assessments included computer-based software, paper-pencil assessments, observation protocols, performance-based assessments, portfolio reviews, checklists, rubrics, student self-assessments, and teacher/artist surveys (see Page 95 – Definition of Terms for a description of each type of assessment tool). In order to provide needed context for understanding the current status of arts assessment in the United States, the study also examined the origin of assessments, why they were developed, and how data were used.

DATA COLLECTION METHODS

EXPERT CONSULTATION

WestEd collaborated with the NEA to identify key leaders in assessment of student learning in the arts who could share their perspectives on current assessment trends and practices as well as indentify additional sources of literature for review. WestEd consulted with 21 leaders from agencies across the country, including the United States Department of Education (USDE), national arts organizations, state education agencies, state arts councils, foundations, regional educational laboratories, and large school districts.

These expert consultants were invaluable to the study in a number of ways, such as engaging in in-depth conversations about arts assessment, identifying key information, reviewing study methods and tools, making recommendations, and in some cases, assisting with the administration of the survey. The expert consultants provided information related to the history of arts education and assessment, how assessment was used and what was learned from it, current expectations of the assessment of student learning, definitions of art knowledge and skills, views of assessment and the needs of the field, issues and challenges of assessment, the various types of assessments used in the arts, policy issues, budget issues, and issues related to arts access and equity. Their input helped guide survey development and provided valuable information that cut across different areas of expertise, geography, demographics, art forms, and levels of involvement with arts education and arts assessment.

All of the conversations with the expert consultants took place over the phone between January and February 2009. Some of the expert consultants also reviewed the survey instrument and provided feedback before the survey was administered.

LITERATURE REVIEW METHODS AND PROCESS

For the purposes of this study, literature was a broad term used to describe documents, websites, journal articles, assessment tools, curricula, resource guides, research and evaluation reports, and other informational materials that could provide insight into the current status of assessment of student learning in the arts. The review covered both recently developed and older materials, including some assessment tools developed in the 1960s. Prior to beginning the literature review process, the study team identified a list of keywords that guided the search. The words were grouped into topics including:

- **Art forms –** dance, drama, literary arts, media arts, music, musical theater, theater (and alternate spelling theatre), creative writing, poetry, photography, and visual arts
- **Types of documents –** assessment tool, resource guide, research report, program evaluation, item bank
- **Types of assessment tools –** measure, test, protocol, instrument, rubric, portfolio

The study team then entered individual and groups of words into various types of search engines, including Internet search engines (e.g., Google, Yahoo, HotBot, Ask), journal article search engines (e.g., Education Resources Information Center [ERIC], ProQuest Journal Database), and test bank search engines (e.g., Buros Institute of Mental Measurement). How key words and groups were entered depended on the search engine. For example, when searching the Buros test database, single words such as "music" or "dance" were used because the database only contains assessment tools. When searching using an Internet engine such as Google or Yahoo, multiple words were used to narrow the search, such as "dance knowledge assessment" or "visual arts evaluation report." Combinations of words were used with each art form (e.g., "dance skills rubric," "music skills rubric," "theater skills rubric"). When searching a journal database, such as ProQuest or ERIC, a

wide net was cast and then narrowed depending on the number of articles found. For example, the search might start with just the word "music" and the first 50-100 articles were reviewed to see what types of articles were found. Then the search was narrowed by adding or excluding words from the search. When searching for "visual arts," the words "liberal" and "English language" were excluded from the search because of the large number of irrelevant sites that were identified by the search engines. In addition to search engines, specific arts-related websites (e.g., NEA, Arts Education Partnership, Americans for the Arts, Harvard Project Zero) were searched to identify potentially relevant documents.

For each search, a WestEd staff member would review the websites identified by the search engine to determine if the site or article contained information or resources relevant to the study. Irrelevant sites were ignored, such as those pertaining to other countries or older populations (e.g., university students). Websites, resources, research, and evaluation reports that focused on learning *through the arts* rather than learning *in the arts* (e.g., focused on improving math by teaching music rather than focused on improving music skills) were also excluded from the current study. Literature identified as having some potential relevance to the study was entered into a Master Tracking database for further review.

Each document entered into the Master Tracking database was assigned an item code that identified the art form addressed, the type of document, and an individual item number. The art forms included were cross-disciplinary, dance, general information (not specific to the arts but could be used with the arts), literary arts, media arts, music, theater, and visual arts. The types of documents were separated into the following categories:[4]

> **Assessments –** Assessments were defined as tools or tests specifically designed for measuring knowledge or skills in the arts. This included paper-pencil tests, online tests, rubrics, portfolio reviews, observation protocols, and checklists. Examples of assessments included the Advanced Placement tests in the arts, teacher-developed rubrics, and state education agency tests.
>
> **Collections –** Collections were defined as groups of assessments or lesson plans with assessments. This included sets of tools within an art form that provided four or more separate assessments, such as a group of assessments that covered different topics or different grade levels. Examples of collections included school district or arts organization websites that allowed members to upload lessons and assessments, textbook publisher books/curricula that included lessons and assessments for multiple grade levels, and articles that presented multiple assessment tools within an art form (e.g., one document or website containing separate assessments for piano, guitar, violin, drums, trumpet, and flute).

[4] Some literature presented information that could pertain to multiple document types. When this occurred, the study team reviewed the materials and identified the most appropriate fit to keep the categories mutually exclusive and not over-represent a single type of document. For example, nearly all resources would also qualify as informational documents, but informational materials needed to provide how-to instruction to qualify as resource documents.

Informational – Informational documents were defined as those that provided educational information about assessing knowledge and skills in the arts. This included overviews, definitions of terms, policies, standards, and detailed descriptions of student assessment in the arts. Examples of informational documents included state frameworks for arts education, books that presented different types of assessments and how they are used, articles discussing theoretical approaches to assessment of arts education, and websites that complied links to resources from other agencies or organizations.

Technical Reports – Technical reports were defined as research and evaluation reports that included the assessment of student knowledge and/or skills as an outcome variable. In cases where multiple annual reports were produced, only the most recent report was reviewed. An example of a literature report would be the final evaluation report that an arts organization and/or external evaluator developed as a funding requirement.

Resources – Resources were defined as "how-to" guides. These documents provided readers with instructions on how to develop assessments or how to implement/administer assessments. An example of a resource would be a step-by-step guide on how to develop a rubric to assess student skills in the arts.

For each type of document, a separate categorical database was developed to catalogue and track information relevant to that type of document. For example, the assessment database included categories for age range; whether the tool assessed knowledge, skills, or both; whether validity and reliability information were available; and the extent of the use (e.g., national, statewide, local). In contrast, categories in the informational database included the intended audience and the topics addressed, such as classroom assessment, program evaluation, or defining goals and objectives.

Each piece of literature entered into the Master Tracking database underwent a two-step review process. The initial review step was to gauge the relevance of the information to the study (i.e., focused on assessment of K-12 student knowledge and/or skills in the arts). As items were entered into the Master Tracking database, they were assigned a relevance rating. Relevance ratings were based on a 10-point scale where 1 = little to no relevance to the current study (e.g., was off-topic or did not actually address student knowledge or skills in the arts) and 10 = extremely relevant, such as an assessment tool that directly measured student knowledge in the arts or a resource that provided a step-by-step guide on how to develop an arts-assessment rubric. Items were also coded as to whether they were worthy of a secondary review or if the initial review was sufficient. For example, if the initial review determined a study was about how music instruction improved academic achievement, it would receive a low rating for relevance and the second step in the review process was not necessary since the article did not measure students' musical knowledge or skills. In general, items that received a relevance rating lower than 5 were excluded from further review. Of the 727

items included in the Master Tracking database, 395 (53.9%) were excluded from further analysis because they did not meet the minimum threshold for relevance. [5]

The second step of the review process was to gauge the quality of the literature that was relevant enough for inclusion in the study. Quality ratings ranged from 1 (extremely low quality) to 10 (extremely high quality), with 1-3 being considered lower quality, 4-6 being considered moderate quality, and 7-10 being considered higher quality. Quality was gauged entirely in terms of the content of the information, without rating for aesthetics or other less-relevant factors. Quality of content was based on the information provided for the type of document and the appropriateness to the intended audience. For example, a higher quality assessment tool would have reliability and validity information available, while a higher quality resource would have clear and easy to follow instructions. The guidelines used to gauge quality for each type of document are presented in Appendix A.

Documents needed to receive a minimum quality rating of 7 to be entered into the categorical databases. The two-step review process helped ensure that only relevant materials with an adequate quality level were included in the literature analysis. Of the 297 documents that met the criteria for relevance, 148 (49.8%) received a high enough quality rating (i.e., rated 7 or above) to be included in the categorical databases. Finalized categorical databases were then reviewed and summarized for the report, and findings are presented in Chapter 3.

NATIONWIDE SURVEY

To capture a more thorough picture of the current status of arts assessment, the survey was designed to collect information directly from school and district staff, arts and cultural organization staff, state and county policy makers, researchers, and evaluators about: (1) how and why respondents assess student learning in the arts; (2) the types of arts assessments used to measure student arts learning; (3) the experience respondents have assessing students' knowledge and skills in the arts; and (4) what assistance is needed to improve assessment of student learning in the arts.

Another aspect of the survey was to collect additional, non-published materials developed by or for the respondents, such as assessment tools and research/evaluation reports. Teachers and teaching artists often develop their own assessment tools to measure student progress, and arts organizations conduct research or evaluations that do not necessarily culminate in a publication or publicly distributed report. For example, arts organizations may conduct an evaluation to fulfill a grant requirement and the report never goes beyond the funder. This information is nonetheless important to understanding the current state of arts assessment and survey respondents were able to

[5] For 38 of the identified documents, the study team was unable to obtain an actual copy of the item or sufficient information about the item from other sources to conduct an adequate review. Reasons for not obtaining the items included them being out of print, requests for review copies were not returned, websites initially identified were later disabled, and the cost of the item made it unfeasible to obtain. As such, the overall relevance and quality of these materials could not be determined and they were not included in the study analysis.

share unpublished reports and materials via a special email address created for this study. The materials received were included as part of the literature review process, entered into the Master Tracking database, rated for relevance and quality, and entered into the categorical databases as appropriate. A total of 71 items were received through the study email address and 8 (11.3%) met the standards for quality and relevance for inclusion in the study.

To maximize the value and efficiency of the survey, it was developed concurrent with the initial review of the literature and after consultation with experts in the field. Thus, questions reflected what was being learned from the preliminary literature review and expert consultants, particularly as it related to state and national trends in assessment of student learning in the arts. This allowed for more targeted questions that probed deeper to collect richer data on trends and practices. Further, the survey served as a formative tool to help identify the needs of the field and formulate recommendations on ways to help improve the state of assessment of K-12 student learning in the arts.

SURVEY PROCEDURES

WestEd worked closely with NEA staff throughout the design and revision process, and enlisted key leaders in the area of arts assessment to review the survey as well.

WestEd pilot-tested the survey in two phases. The first pilot, prior to OMB approval, included a group of four respondents to assess item comprehension, the effectiveness of the proposed strategies for gaining participation, and the length of time needed for respondents to complete the survey questions. Such information helped determine the actual burden associated with the survey (e.g., 30 minutes per respondent). The second pilot test occurred after OMB approval. The approved survey was pilot-tested with members of one of the national arts organizations that agreed to send the survey to its members. This pilot helped ensure data were received in the intended format, allowed for preliminary coding and categorization of qualitative data, and tested procedural methods before continuing the use of the survey.

The intention of the study was to capture the perspectives of a wide variety of arts educators (e.g., teachers, teaching artists, arts specialists), policymakers, and researchers/evaluators who represented many art forms, age ranges, instructional settings, organizations, and populations. Thus, WestEd administered the survey in cooperation with national arts organizations, education agencies, cultural organizations, and research organizations (referred to as partner agencies). Respondents were grantees or members of the listserv or email list of the partner agencies. This pool of individuals provided rich data and described the processes in which they and their agency/organization have used arts assessment tools. Although there are limitations in using such a sampling method, the goal of the study was to better understand the current status of arts assessment, which did not necessitate specialized sampling techniques or precision in defining the universe or potential respondents.

Fifteen partner agencies agreed to collaborate with WestEd to administer the survey to their members, grantees, and/or listserv group. The partner agencies were:

1. American Alliance for Theater and Education (AATE)
2. American Evaluation Association (AEA) Arts and Culture Topical Interest Group (TIG)
3. Council for Chief State School Officers (CCSSO)/Arts Education Partnership (AEP)
4. Cultural Arts Resources for Teachers and Students (CARTS)
5. U.S. Department of Education (USDE) - Arts Education Model Development and Dissemination grantees and Professional Development for Arts Educators grantees
6. Education Theater Association (EdTA)
7. National Guild of Community Schools of the Arts (GUILD)
8. League of American Orchestras (LEAGUE)
9. National Alliance for Media Arts and Culture (NAMAC)
10. National Arts Education Association (NAEA)
11. National Assembly of State Arts Agencies (NASAA)
12. National Dance Education Organization (NDEO)
13. National Endowment for the Arts (NEA) – Multiple arts education project grantees
14. MENC – The National Association for Music Education (MENC)
15. State Education Agency Directors of Arts Education (SEADAE)

WestEd worked directly with the organizations to obtain their cooperation in sending out the survey on behalf of the NEA.[6] The organization representatives sent an email to their entire membership, and each member (i.e., potential respondent) was given a survey access code. The email indicated participation was voluntary and included the purpose for the survey, a link for accessing the survey, and contact information should respondents have any questions or want additional information about the data collection.

Participation in the survey was voluntary, and respondents were able to opt out of the study with no consequence. Ample time was allocated for completing the survey. Additionally, the web-based survey enabled respondents to complete the survey in one session, or in multiple sessions at times convenient to them. The survey also included skip patterns so that respondents would not see or be asked to answer questions that did not apply to them. A copy of the survey is presented in Appendix B.

During the data collection period, WestEd also established a dedicated email address to allow respondents to ask questions, report problems, or request assistance. The e-mail address was featured on all pages of the survey and in any related correspondence to respondents. The email

[6] WestEd and/or the NEA were not permitted to send out the survey link directly due to listserv participation laws. When individuals join a listserv, the sponsoring organization assures that their email addresses will not be shared. Therefore, each organization needed to send out the survey to its listserv members.

address also allowed participants to share any assessment tools or resources they developed for inclusion in the literature review.

To maximize response rates, WestEd worked with the partner organizations to send out a pre-survey notification that provided advance notice of the survey so potential respondents were aware the survey would be coming shortly. During the data collection process, WestEd provided the OMB approved text for email reminders, and the partner agencies sent reminder emails two weeks after the initial administration, and again one month after the initial administration.

Throughout the data collection period, WestEd tracked the response rates as participants completed the survey. WestEd provided regular updates to the partner agencies and the NEA on the response rate and the status of the data collection. In cases where the response rate was unexpectedly low, we worked with the NEA and partner agencies to identify strategies for increasing participation, such as extending the deadline, sending out thank you notes, and reminding people about the purpose of the study.

RESPONSE RATES

For some agencies, their individual response rate was quite high, such as the National Assembly of State Arts Agencies (NASAA) which had 100% of state arts agency Arts Education Managers complete the survey and the U.S. Department of Education (USDE) which had 90.6% of its current Arts Education Model Development and Dissemination grantees complete the survey. However, some partner agencies' response rates were extremely low due in part to the sheer number of members. For example, the National Association for Music Education (MENC) has a listserv membership of approximately 60,000 people, but there was no guarantee that all its members opened or read the emails asking them to complete the survey. The overall response rate across all 15 agencies was 5.1%; however, when MENC is removed the response rate increased to 27.3%. Exhibit 1 shows the response rates by partner agency.

Exhibit 1 – Response Rates by Organization

Partner Organization	Number of Respondents	Number on Distribution List	Response Rate
NASAA	44	44	100
USDE	48	53	90.6
SEADAE	35	57	61.4
NDEO	229	400	57.3
NEA	256	451	56.8
CARTS	20	37	54.1
GUILD	232	433	53.6
LEAGUE	68	170	40.0
NAEA	1,565	4,341	36.1
AEA TIG	41	165	24.8
EDTA	857	4,050	21.2
NAMAC	57	350	16.3
CCSSO/AEP	178	2,100	8.5
AATE	11	700	1.6
MENC	103	60,000	0.002
Total	**3,744**	**73,351**	**5.1**

DATA ANALYSIS

Due to survey administration through the 15 partner agencies, the sample of participants was large and represented a wide variety of perspectives. However, the sample was also limited in that it only surveyed members and grantees of these partner agencies. While some agencies maintain listservs that are free and open to all people, other agencies require annual membership dues that may limit the reach to their intended population. Further, partner agencies that administered the survey to their grantees were only able to survey staff from organizations that were funded and not the entire population of organizations that applied, further limiting the study sample. As such, the sample may not be representative of the entire population of arts teachers, teaching artists, policymakers, and researchers. Despite these limitations, the survey respondents represented all 50 states, the District of Columbia, and Puerto Rico. As can be seen in Exhibit 2, New York, California, and Texas had the greatest number of respondents.

Exhibit 2 – States of Residence

	Number of Respondents	Percent
New York	308	8.2
California	266	7.1
Texas	205	5.5
Florida	193	5.2
Illinois	172	4.6
Pennsylvania	166	4.4
Virginia	145	3.9
Michigan	131	3.5
Ohio	125	3.3
Georgia	122	3.3
Missouri	120	3.2
Maryland	111	3.0
Massachusetts	109	2.9
North Carolina	100	2.7
Kentucky	97	2.6
New Jersey	95	2.5
Arizona	78	2.1
Indiana	78	2.1
Minnesota	75	2.0
Wisconsin	71	1.9
Colorado	68	1.8
Washington	66	1.8
South Carolina	60	1.6
Tennessee	59	1.6
Kansas	57	1.5
Connecticut	55	1.5
Iowa	50	1.3
Oregon	47	1.3
Arkansas	45	1.2
Alabama	39	1.0
New Mexico	38	1.0
Nebraska	36	1.0
Oklahoma	30	0.8

Louisiana	28	0.7
Mississippi	28	0.7
Utah	27	0.7
New Hampshire	24	0.6
Nevada	21	0.6
District of Columbia	20	0.5
Vermont	20	0.5
West Virginia	18	0.5
Alaska	17	0.5
Hawaii	17	0.5
Montana	17	0.5
Rhode Island	17	0.5
Delaware	16	0.4
Maine	15	0.4
Idaho	12	0.3
South Dakota	9	0.2
Puerto Rico	8	0.2
Wyoming	7	0.2
North Dakota	6	0.2
Total	**3,744**	**100**

More than half the survey respondents (58.9%) were school or district staff, and another 20.4% were arts organization staff. Others who completed the survey included university faculty, arts researchers, university students currently enrolled in arts and education programs, state and county staff, arts evaluators, and freelance artists (Exhibit 3).

Exhibit 3 – Primary Role of Survey Respondents

	Number of Respondents	Percent
School/District Staff	2,207	58.9
Arts Organization Staff	764	20.4
University Faculty/Staff	187	5.0
Arts/Education Researcher	132	3.5
University Student	113	3.0
State/County Arts Council Staff	84	2.2
State/County Office of Ed Staff	79	2.1
Arts Evaluator	73	1.9
Cultural Organization Staff	72	1.9
Other	23	0.6
Freelance Artist	10	0.3
Total	**3,744**	**100**

The intention of the study was to collect information about current trends and practices in the assessment of student learning in the arts the at the K-12 level in the United States. However, the survey procedures provided opportunities for people to complete the survey even though they were not the intended audience of the survey. For example, many university students are members of the national arts service organization(s) associated with their major. Since the survey was sent to all members of the partner organizations, university students were sent access codes to complete the survey. Statistical comparisons and examinations of data were made to determine if groups of respondents should be aggregated, further disaggregated, or removed from the study.

The first step was to determine who, if anyone, should be removed from the study. A review of the data revealed that university students and university faculty (not researchers) responses were more aligned with current practices at the university level rather than the K-12 level. As such, respondents who indicated they were university students or university faculty were removed from the study. Additionally, data from the ten freelance artists were reviewed and it was determined that six were responding as independent arts education consultants and four were responding as practicing artists (not teaching artists). Thus, the six consultants were reclassified as arts organization staff and the four practicing artists were removed from the study.

The second step was to examine if any groups should be disaggregated or aggregated for purposes of analysis. Statistical comparisons between arts researchers and arts evaluators determined the two groups had similar response patterns and thus their data could be aggregated into one group. Similarly, arts organization staff and cultural organization staff survey responses were also very similar so their data were also aggregated into one group. In contrast, statistical comparisons

between school staff and district staff determined very distinct group response patterns so their data were disaggregated into two separate groups. Another comparison examined the differences between state and county office of education staff and state and county arts council staff. The review determined these groups' responses were quite distinct and therefore should not be aggregated. As such, findings from this study were separated into two primary sections:

- **Arts Assessment from the Perspective of District and School –** Consisting of staff from districts and schools
- **Arts Assessment from the Perspective of Policymakers, Arts and Cultural Organization Staff, and Researchers –** Consisting of state and county office of education staff, state and county arts council staff, local arts and cultural organization staff, and arts researchers and evaluators

Exhibit 4 provides the revised response rates based on primary role for those included in the study. Details about the respondent characteristics within each of these groups are further described in the findings section of this report (Chapter 4).

Exhibit 4 – Primary Role of Respondents included in the Study

	Number of Respondents	Percent
District and School Perspective		
District Staff	90	2.7
School Staff	2,079	61.6
Policymaker, Arts and Cultural Organization Staff, and Researcher Perspective		
State/County Office of Education Staff	79	2.3
State/County Arts Council Staff	84	2.5
Arts/Cultural Organization Staff	840	24.9
Arts Researchers/Evaluators	205	6.1
Total	**3,377**	**100**

QUANTITATIVE ANALYSIS

Individual data files were received for each partner agency that administered the survey to its members/grantees. Once received, the files were examined for coding errors by going through each participant's responses to determine if they were valid and within the intention of the survey. One area in which data were corrected occurred when participants would mark "other" and write in a response to the question. In many cases, a review of their comments found their answer fell into one of the pre-existing response options. For example, when asked about the art forms addressed by their school/agency, some respondents marked "other" and wrote in "Drama" even though

"Theater" was a pre-existing response option. When this occurred, the data were re-coded as the pre-existing response option and the "other" response was deleted from the file.

Once the data files were "clean" and obvious errors or invalid responses removed, the data were merged into a single data file. A secondary data validation process was conducted examining the means and ranges of the data variables to remove any additional errors. This included examining data that resulted from "skip patterns" on the survey to ensure that only those who should have answered a question had data in the appropriate cells. Once satisfied that the data were as accurate as possible, independent samples t-tests were conducted to explore the possibilities of combining respondent groups for the analysis process as described above. Frequencies and percentages were calculated for the six final respondent groups as appropriate using SPSS. Additional exploratory analyses were conducted using crosstabs that allowed for visual comparisons of groups of respondents, such as the types of art forms addressed by the type of respondent (e.g., school staff, office of education staff, arts organization staff, arts researcher).

QUALITATIVE ANALYSIS

All qualitative responses were carefully coded and analyzed. The qualitative analysis process closely followed the analysis plan recommended by Miles and Huberman (1994) including a system of data reduction, data display or process/outcomes matrix, conclusion drawing, and verification. The process of data reduction is intended to succinctly capture the data as they relate to the research questions. In this case, the research questions addressed the needs of the field in assessing student learning in the arts.

Of the 3,744 survey respondents, 3,014 (80.6%) responded to the qualitative question relating to the needs of the field for assessing student knowledge, skills, and learning in the arts. However, not all responses could be coded. Responses that were not clear or did not address the needs of the field were not coded. For example, some respondents used the open-ended questions as an opportunity to share highlights about their own program or talk about the need to improve access to the arts for all students. Other non-coded responses indicated the participant did not understand the question or was unsure how to answer the question. Qualitative data from each group of respondents (office of education staff, arts council staff, district staff, school staff, arts/cultural organization staff, and researchers) were coded separately and analyzed for themes both within and across groups. Findings from the qualitative analysis are presented in Chapter 4.

Chapter 3:
Review of the Literature

Literature Review

WestEd staff conducted an extensive literature search for materials and tools related to the assessment of student learning in the arts. Overall, more than 1,000 documents, books, articles, assessment tools, resource guides, websites, and other related materials were identified and reviewed. They were categorized based on the type of document: assessment tool, collection of assessment tools, resources describing a how-to process, technical reports, informational materials, and "other." Each piece of literature identified was given initial ratings to determine: (1) if it was relevant enough to the focus of the study to be included in the review, and (2) if the quality of the document was high enough to merit inclusion in the study. For a detailed description of how relevance and quality were determined, see the Methodology section of this report (Chapter 2). This chapter of the report first presents a brief overview of the literature found, followed by detailed sections for each type of literature, including brief vignettes portraying examples of high- and low-quality materials within each type of document.

Of all the literature reviewed, 727 separate items were analyzed from the Master Tracking database.[7] More than half were classified as informational materials (371, 51.0%). The next most common types of literature identified were individual assessment tools (155, 21.3%), technical evaluation and research reports (68, 9.4%), collections of assessments (58, 8.0%), and resource guides (39, 5.4%). Lesson plans without assessments (25, 3.4%) and "Other materials" (11, 1.5%) were also located during the search but not included in the study. As noted above, to be included in the content analysis of the study, literature needed to meet the relevance requirements *and* then receive a quality rating of 7 or higher (see Chapter 2 – Methodology for more information). More than half (53.9%) of the documents identified during the search did not meet the standards for relevance. Examples of why documents were excluded from the study included:

- Research studies and evaluation reports often focused on learning *through* the arts rather than *in* the arts, such as how arts integration programs improve the language skills of English language learners
- Arts assessments actually measured other components of arts education than knowledge or skills, such as appreciation, participation, and satisfaction
- The information provided was designed and intended for other countries, such as frameworks for meeting Australian or Canadian standards
- The resource focused on university students rather than K-12 students
- The site contained a variety of lesson plans, but no assessment tools were available to measure the impact of the lessons on student knowledge or skills in the arts

[7] This number is lower than the total number reviewed because sets of items were captured as collections and are counted only once although they represent multiple individual items reviewed.

- The website simply provided links to other websites (that were also reviewed for inclusion in the study) rather than any original information

Literature was also excluded from the study if it did not meet the minimum requirements for quality. As described in the Methodology section (Chapter 2), quality was gauged separately for different types of documents (e.g., assessment tool, resource, technical report) because the user would have different expectations for each type. For example, a low-quality assessment tool might be a rubric that was so subjective different raters would assign different scores, while a low-quality resource may be so complicated and missing key steps in the process that the user would not be able to follow along. More detailed examples of high- and low-quality literature are provided as vignettes in the sections below.

The proportion of literature that met the requirements for both relevance and quality varied by document type. While informational documents were the most often located type of document, 65.0% were considered not relevant to the study and 41.8% of relevant items did not meet the standards for quality. Collections of assessment tools had the greatest proportion of documents that met the relevance (87.0%) standards, and the highest proportion of relevant items that met the quality standards (66.0%). In comparison, 87.5% of technical reports identified were not considered relevant to the study, and among the eight relevant reports only three (37.5%) were rated as high-quality. Exhibit 5 presents the number of documents identified for each type of literature, the number unable to be rated, how many were removed due to relevance, how many relevant items were removed due to low quality, and how many were analyzed as part of the study.

Exhibit 5 – Number of Items Reviewed by Type of Document

	Total Items Identified	Items not Rated	Items Removed due to Relevance		Relevant Items Removed due to Quality		Relevant, High-Quality Items Reviewed	
	n	n	n	%	n	%	n	%
Informational Documents	371	22	227	65.0	51	41.8	71	58.2
Assessment Tools	155	6	59	39.6	60	66.6	30	33.3
Technical Reports	68	4	56	87.5	5	62.5	3	37.5
Collections	58	4	7	13.0	16	34.0	31	66.0
Resources	39	2	7	18.9	17	56.7	13	43.3
Lesson Plans	25	0	25	100	N/A		N/A	
Other	11	0	11	100	N/A		N/A	
Total	**727**	**38**	**392**	**56.9**	**149**	**50.2**	**148**	**49.8**

Subject-specific databases were created for each document type to categorize and catalogue the relevant information. Once completed, a content analysis of the databases was conducted. The

following sections present findings and summaries of the information reviewed during the content analysis process.

ASSESSMENT TOOLS

Of the 155 documents initially reviewed that were classified as assessment tools, 6 were unable to be rated and 59 (39.6%) were removed due to relevance. Of the remaining 90 relevant documents, 30 (33.3%) met the minimum standards for quality. The qualifying assessment tools were written and produced by various agencies and individuals, although they were primarily from large-scale testing agencies, state education agencies, and university professors. The availability of and access to the assessments varied widely – 20 needed to be ordered directly from the publisher or author, two were out of publication, and two were designed to be completed online. Cost information was available for 18 assessments, of which 10 were available free of charge and the remaining 8 ranged in price from $10 to $90. Eight of the assessments were publicly available, either as free downloads from the Internet (n = 4) or for purchase (n = 4).

Four assessments covered multiple art forms while the other 26 were tailored to a single art form or even more specific art forms such as watercolor or modern dance. As might be expected, visual arts and music were the most-represented art forms, with 15 and 11 tools respectively. In contrast, dance, literary arts, and theater each had three assessment tools included in the study. Exhibit 6 presents an overview of the number of assessments that addressed each art form.

Exhibit 6 – Assessment Tools by Art Form

	Number of Assessments
Visual Arts	15
Music	11
Dance	3
Literary Arts	3
Theater	3
Media Arts	1

n = 30 although 4 assessments assessed more than one art form

Assessments were also categorized based on their grade-level audience (e.g., elementary school, middle school, high school), although some assessments had different versions based on grade. For example, a state education agency may administer its arts assessment test in grades 5, 8, and 11 using different versions, but the assessment was only counted once in the study. Slightly more assessments were appropriate or had versions for high school use than those intended for elementary or middle school students (Exhibit 7), due in part to the Advanced Placement and International Baccalaureate assessments that are only available at the high school level. Eleven of

the assessments indicated they were appropriate or had versions for multiple grade level ranges, including five that covered all three grade level ranges.

Exhibit 7 – Assessment Tools by Grade Level

	Number of Assessments
Elementary School (K-5)	14
Middle School (6-8)	14
High School (9-12)	18

n = 30 although 11 assessments addressed multiple grade level ranges

Documentation from seventeen of the assessments indicated the tool tested student knowledge in the arts, and 20 tested student skills. Of the 20 skills assessments, 14 (70.0%) involved rubrics. Rubrics were primarily analytic (12 assessments) with only two being holistic in nature.[8]

Eleven of the 30 assessments (36.7%) were standards-based, addressing primarily state standards with only three addressing the national standards. Administration procedures ranged from large group paper-and-pencil tests to individual, one-on-one performance and portfolio reviews. Twelve (40.0%) of the assessments were intended for classroom use, while others were used as statewide achievement tests, exit exams, and measures for adjudication.

In general, the assessment tools that met the standards for quality were developed by testing agencies, often in collaboration with state education agencies. They were designed to measure student achievement on a larger scale and significant time and effort were dedicated to their development. The following is an example of a high-quality assessment tool.

[8] A holistic rubric provides one rating or score for the overall grade of an item or performance. An analytic rubric provides multiple ratings based on multiple criteria outlined in the rubric. For example, a visual arts rubric may include criteria for color, technique, shape, space, and use of materials.

Example of a High-Quality Assessment Tool at the State Level

The state education agency contracted with a testing agency to develop this high-quality assessment tool. It has a clearly defined focus and audience; it is designed to assess fifth grade students' knowledge of music. The tool is aligned to the state standards and is administered by classroom teachers in conjunction with other state testing for English language arts, mathematics, and science. The assessment tool contains multiple-choice questions covering a wide variety of music topics, such as identifying a family of instruments, selecting the type of music associated with a particular culture, choosing the correct definition of terms, and answering questions based on reading musical notes. The development of the assessment tool included checks to ensure high reliability and validity of the instrument.

Although many locally developed assessment tools tended to score lower on the quality ratings, some met the criteria for inclusion in the study. These were often developed by university professors and intended for high school use. The following is an example of a high-quality assessment tool designed at the local level intended for classroom use.

Example of a High-Quality Assessment Tool at the Classroom Level

This assessment tool was designed by a university professor to assess the painting skills of students in seventh through twelfth grade. The rubric includes seven separate criteria that measure artistic skills as well as other components of the assignment, such as composition, technique, use of materials, experimentation, and critique. While specific to painting, the rubric is general enough to be used to grade multiple projects because it focuses on art skills rather than the specifics of a single assignment. The ratings are on a five-point scale with clear criteria defining the low, mid, and high ratings. The rubric includes two columns for scoring, one to be used by the student as a self-assessment and one to be used by the teacher. The design of the tool indicates the potential for providing formative feedback to students in addition to a summative score. Note – This rubric was not identified during the literature search, but was provided to the study team via email.

More than one-third (38.1%) of assessment tools were removed from the study because they did not meet the criteria for relevance. Often, what was touted as an arts knowledge or skill assessment actually measured something other than knowledge or skills, such as arts appreciation, program satisfaction, engagement, or classroom management. Two-thirds of the relevant assessment tools were considered to have inadequate quality. A common theme among the low-quality tools was a lack of understanding of what is and is not a rubric. Many documents were titled rubrics, but were merely checklists or things to look for during a performance without any clear criteria that differentiate one score from another, which is a key component of a rubric. This points to a need in the field for professional development as to what constitutes a rubric, how it is used, how it is created, and what components are necessary to develop or select a high-quality rubric. Below is an example of an assessment tool that was removed from the study due to quality.

Example of a Low-Quality Assessment Tool

This assessment tool was designed by a university professor to assess the visual art skills of fifth grade students; however, the tool contains some serious flaws. Although it is titled as a rubric, it does not meet the criteria for a rubric. The tool simply provides a few questions within each set of criteria and raters answer the questions by checking good, average, or needs improvement. It is more aligned with a simple checklist than a rubric. Further, the tool does not actually assess art skills, but rather areas such as assignment completion, work habits, creativity, and growth from previous assignments. The tool is extremely subjective since there are no clear definitions of the criteria, and the questions are so generic that it could be used with any subject. Although touted as an arts rubric, this tool is not a rubric nor does it adequately assess any art form.

In sum, a variety of assessments met the minimum standards of quality and relevance needed for the content analysis process. The 30 assessment tools were developed by various authors/publishers, measured a range of art forms and grade levels, and were administered in a variety of ways (e.g., individual test, group test, individual performance, group performance). However, many more low-quality and less-useful assessments to measure student learning in the arts are easily accessible and available through the Internet and other sources, exposing a need to promote the development and dissemination of high-quality assessment tools. Lastly, all assessment tools should be reviewed carefully to ensure a proper fit for the knowledge and/or skills to be assessed.

COLLECTIONS OF ASSESSMENT TOOLS

Collections were defined as a group of four or more assessment tools. Here, the percentage of high-quality, relevant documents was higher than when reviewing single assessment tools. Of the 58 collections identified, four were not rated because of access issues and 7 (13.0%) were removed due to lack of relevance to the study. Of the remaining 47 collections, 16 (34.0%) were considered low-quality, leaving 31 (66.0%) relevant, high-quality collections. Twenty of these 31 collections were sets of assessments, such as websites maintained by a state education agencies, national art organizations, or school districts. Seven of the collections were sets of assessment tools with lesson plans, such as website designed for teachers to upload and share lessons. Three were sets of assessments provided with curricula developed by textbook publishers, and one collection of measures was disseminated through a journal article.

The high-quality collections varied widely from concise sets of a few targeted tools created by publishing companies or state education agencies, to vast databases containing hundreds of individual assessments created and uploaded exclusively by classroom teachers. For collections containing 30 or fewer assessments, the evaluation team reviewed each individual assessment tool and provided a single quality rating across the collection. For collections containing more than 30 assessments, the evaluation team reviewed a random sample of assessments and gleaned pertinent information from the sample.

Contributors to high-quality collections included authors/editors associated with publishing companies, classroom teachers and teaching artists, agency and organization members, and state education agencies. The larger, less-structured collections tended to be comprised of contributions from classroom teachers. Twenty-six of the collections (83.9%) were available free to the public, with 24 of them available via Internet download. Other formats for collections of assessments included books (n = 3), online availability without download (n = 3), and in-person use only (n = 1).

Music was the most common art form addressed by the high-quality collections of assessments, with 13 of the collections including music assessments. This was followed by visual arts with 11 collections and theater with 8 assessment collections. Dance assessments were represented by seven of the collections, while two contained literary arts assessments and two contained media arts assessments. Eleven of the collections also provided assessments for more specific art forms, such as concert band, piano, drawing, and choral performances.

High-quality assessment collections were also categorized based on the grade levels addressed by the assessment tools. As can be seen in Exhibit 8, most collections included assessment tools for multiple grade levels, and slightly more covered high school grades than middle school and elementary school grades; however, it is unknown if this indicates more assessment occurs at the high school level.

Exhibit 8 – Collections of Assessments by School Level

	Number of Collections
Elementary School (K-5)	21
Middle School (6-8)	22
High School (9-12)	28

n = 31 although 20 collections contained assessments for use across multiple grade ranges

Twenty-four of the high-quality collections contained assessment tools measuring student knowledge in the arts, and all measured student skills in the arts because they all contained at least one rubric designed to measure art skills. Other assessment types included within the collections were portfolio assessments, checklists, paper/pencil tests, and written response. Twenty-one of the collections (67.7%) contained standards-based assessments, addressing state (n = 14) and national (n = 9) standards.

Of the 58 items initially identified that were classified as collections of assessments, more than half (53.4%) met the minimum standards for relevance and quality; the highest proportion of any document type. Two key factors led to this higher proportion: (1) professional textbook publishers that included assessments with their materials, which tended to be of higher quality, were represented in this category; and (2) some organizations that collected assessment tools vetted the tools for quality prior to inclusion in the collection. The following is an example of a high-quality collection included as part of an arts curriculum.

Example of a High-Quality Collection

This high-quality collection is part of a visual arts curriculum series developed by a textbook publisher that includes assessments for each unit of study. The assessments are criterion-referenced and aligned to national and state standards. The publisher offers separate curricula and textbooks for each grade level from kindergarten through high school, with upper grades including more extensive concentrations in more specific art forms such as drawing, painting, design, sculpture, photography, and printmaking. The teacher guides contain information related to formative assessment, including questions that can be asked during lessons. In addition, summative assessments for use as end-of-unit exams are also available and include multiple-choice, matching, fill-in, and open response questions. This curriculum series is both comprehensive and well-designed, and includes a vast number of assessments and assessment-related activities.

High-quality collections came from a variety of sources. In addition to assessments included with textbooks, many of the high-quality collections were from organizations that developed systems to review submitted assessment tools to ensure they met minimum quality standards. One collection included assessments within a larger journal article:

Example of a High-Quality Collection

This collection of dance assessments is embedded within a journal article on authentic assessment written by a state education agency staff member. Of the seven skills rubrics presented, four are holistic (assessing lyricism, bravura quality, technical proficiency, and dance critique) and three are analytic (measuring movement skills, physical skills, and creativity). Criteria addressed in the analytic rubrics include technical proficiency, rhythmic acuity, musicality, coordination, and use of space. All rubrics in this collection are aligned to national dance standards and are appropriate for use with high school students. In addition, the creativity rubric contains only one dance-specific measure and would be very easy to modify for other art forms.

As noted earlier, approximately one-third (34.0%) of collections relevant to the study were found to be of low quality. Most of these collections allowed teachers and other educators to upload assessment tools (some with corresponding lesson plans) that were made public with no review process. While this occurred with many open websites, it also was found with some larger agencies and state education agencies.

Example of a Low-Quality Collection

This collection of assessment tools was compiled and presented as part of an online teacher handbook on arts assessment. Sample assessment tools are provided for dance, drama, literary arts, music, and visual arts. Although a few of the included assessments are acceptable – case in point, an analytic writing rubric for literary arts – the majority do not meet the quality benchmark. For example, one theater rubric scores students on a five-point scale with no descriptors of the criteria or gradations of quality. Another assessment is labeled as a music rubric, but is a simple yes/no checklist of student mastery of various performance tasks. Of concern is the fact that the arts framework development committee presents these samples as a guide and resource for teachers and encourages them to use these low-quality assessment tools as a starting place for designing their own assessments. In contrast to high-quality collections identified from other states, in this case the arts framework development committee did not have an adequate system in place to properly vet materials to ensure only high-quality assessments were made available to the teachers.

The quality of collections of assessments appear to generally involve two factors: (1) agencies willing to put in the time and resources needed to *develop* high-quality tools, and (2) agencies willing to *collect* assessment tools and implement procedures to review them and ensure that only the higher-quality tools are made available. As such, arts teachers, teaching artists, researchers, and others looking to these large collections of assessment tools should take steps to identify how assessment tools are uploaded to the collection and what, if any, review process is undertaken to ensure the quality and validity of the assessments.

RESOURCES

Resources were defined as "how-to" guides that provided readers with instructions on how to complete a task, such as developing assessment tools or implementing and administering assessments. An example of a resource would be a step-by-step guide on how to develop a rubric to assess student skills in the arts.

Of the 39 documents initially reviewed that were classified as resource guides, two were unable to be rated and seven (18.9%) were removed due to lack of relevance to the study. Of the remaining 30, 17 (56.7%) were characterized as low-quality and 13 (43.3%) met the minimum quality standard. These 13 higher-quality resources were written or published by a variety of organizations, including state education agencies, a state art council, a national arts organization, a large school district, and a textbook publisher, all larger entities capable of dedicating the time and effort needed to develop such a product. Five of the thirteen were books, two were item banks with questions available for use, two were journal articles, two were how-to websites, and one was a professional development workshop. Ten of the resources had cost information available – eight were free to access and download from the Internet, one cost $100 from the publisher, and the professional development workshop ranged from $250-$450. Ten of the resources were intended for teacher use, compared to two intended for local arts organizations (Exhibit 9).

Exhibit 9 – Intended Audience(s) for Resources/How-to Guides

	Number of Resources
Teachers	10
School and/or School District Staff	6
State Education Agency Staff	3
Arts Organization Staff	2
Students	1

n = 13 although 6 resources had 2 or more intended audiences

Some of the high-quality resources were targeted for one specific art form, while others applied to multiple art forms. For example, 6 of the 13 high-quality resources provided general information that could be used with any art form, such as a guide for developing rubric assessments for use in the classroom. Three of the resources provided information specific to music and visual arts, another two were tailored specifically to music, one was tailored specifically to visual arts, and one was tailored specifically to dance.

The high-quality resources also covered a variety of assessment and data use topics, such as creating assessments, collecting data, or a general how-to guide for student assessment in the arts. Exhibit 10 presents the number of resources that covered each topic area.

Exhibit 10 – Topics Discussed in Resource Documents

	Number of Resources
General Information and How-to on Assessment	10
Creating a Skills Assessment	9
Creating a Knowledge Assessment	7
General How-to on Using Data	5
Selecting a Skills Assessment	3
Selecting a Knowledge Assessment	2
Collecting Data	2
Analyzing Data	2
Locating an Existing Knowledge Assessment	1
Locating and Existing Skills Assessment	1

n = 13 although 9 resources covered more than one topic

A substantial level of effort went into the resources that met the relevance and quality requirements. The higher quality resources tended to be from large agencies with the knowledge and capacity to produce such guides. Two examples of high-quality resources were:

Example of a High-Quality Resource Tool

This series of charts was designed by a textbook publisher to help teachers improve the assessment of student work in visual arts. Although aimed at drawing, the resource helps teachers better understand the characteristics of rubrics and can be used as the basis for other visual art forms. The five charts cover visual field, shape, value, dimension, and light. Each topic is further broken down into a number of criteria – for example, light is judged on light & shadow, texture, reflection, and transparency. For each criterion, the authors provide a definition of terms and a list of artistic components that affect the ratings. Ratings are on a 20-point scale grouped into four levels, each accompanied by an actual student drawing with an explanation of the rating within the framework of the artistic components. The drawings for each level provide users with a visual depiction of the rating and the typical characteristics associated with products rated at that level. A teacher's guide is available to enhance teachers' use of the charts, and the charts can be posted on walls to provide students with clear representations of how a drawing rated at level one differs from a drawing rated a level two, three, or four.

Example of a High-Quality Resource Publication

This comprehensive guide, developed by a statewide coalition of county office of education staff, provides a review of literature on arts assessment and includes references for educators to use when designing and implementing both classroom-based and district-level arts assessments. It begins by answering general questions such as why arts assessment is important and the qualities of good arts assessment, then debunks several myths of arts assessment including the notion that arts is entirely subjective or that art is all about the end product. The heart of this toolkit is the step-by-step procedures and tasks provided to assist districts in creating a districtwide arts education assessment system, including establishing a planning committee, setting goals and objectives, connecting assessment to standards and instruction, establishing parameters for the assessment system, and creating an implementation timeline. Assessment tools such as rubrics, observation protocols, and portfolios are discussed, with links to additional information and resources. Lastly, the document highlights dance, music, theater, and visual arts and examines discipline-specific, standards-based arts assessment efforts both within the state and nationwide.

By contrast, many of the lower-quality resources tended to be web-based compilations of information rather than printed guides, which may be an indication that those willing to produce hard copy materials are more likely to also dedicate the time and energy needed to develop high-quality content. The following is an example of a low-quality resource.

Example of a Low-Quality Website Resource

This web-based resource presents information about electronic portfolios. The author defines terms and discusses the use of electronic portfolios, i.e., information stored on a computer hard drive, compact disc, or other electronic media rather than hard copy. However, the information and steps provided are lacking sufficient detail to be a truly useful resource for arts educators. Although some of the material could be of interest to arts educators, particularly those in visual arts, it is not relevant to the assessment of student knowledge and skills in the arts and thus is not considered to be a high-quality arts assessment resource.

How-to resources can be valuable assets to individuals and organizations looking to implement new practices, such as developing assessment tools or designing a program evaluation. However, 56.7% of relevant resources did not meet the standards for quality, and among those that met the standards only two were designed for arts organization staff. The field is looking to implement and improve assessment practices, and needs high-quality, useful resources to aid in that endeavor.

INFORMATIONAL DOCUMENTS

Informational documents were defined as those that provided educational or instructional information about assessing knowledge and skills in the arts. This included overviews, definitions of terms, policies, standards, and detailed descriptions of student assessment in the arts. Examples of informational documents included state frameworks for arts education, books that presented different types of assessments and how they are used, and articles that discussed theoretical approaches to assessment of arts education.

Such documents were voluminous in the database. Of the 371 informational documents identified through the literature search, 22 were unable to be reviewed and 227 (65.0%) were removed because they were not relevant to the current study. Of the remaining 122 documents, 71 (58.2%) met the standards for high quality. Of these, 40 were developed by a single source – a state that developed a separate guide for nearly every grade level across the four major art forms. For the purposes of this analysis, these items were collapsed into four separate items, one for each art form, resulting in 35 high-quality informational documents reviewed in detail.

These high-quality documents were authored/published by a wide variety of organizations, including national arts organizations, state education agencies, state arts councils, institutions of higher education, school districts, textbook publishers, educational research agencies, and local arts organizations. Ten of the documents reviewed were informational websites, seven were books, two were journal articles, and 16 fell into the "other" category, which included PDF files available for download and documents produced for a specified audience such as state policies, frameworks, and standards intended for classroom teachers within that state.

Some documents were general enough to be relevant to all audiences, while others were targeted to a single audience. For example, all 35 documents included information relevant to classroom teachers, and six of the documents were specifically intended for classroom teachers. Twenty-eight of the documents were also relevant to school- and/or district-level administrators and 18 documents included information relevant to grantees such as local arts organizations. Exhibit 11 presents the number of documents intended for the various audiences.

Exhibit 11 – Intended Audience(s) for High-Quality Informational Documents

	Number of Documents
Teachers	35
School and/or School District Administrators	28
Grantees/ Arts Organization Staff	18
General Population	10
State Education Agency Staff	9
Research Agency or University Staff	6

n = 35 although 29 had 2 or more intended audiences

The majority of the informational documents (23 out of 35, 65.7%) were either generic enough to cover all art forms or included separate sections that covered dance, music, theater, and visual arts. Of the remaining, three covered dance, three covered music, three covered visual arts, and two covered theater. None of the documents specifically targeted literary arts, media arts, or more specific art forms (e.g., ceramics, jazz, poetry).

The informational documents covered a large variety of topics, and nearly all covered multiple topics. Twenty-seven of the 35 included information on classroom-based assessment practices, such as how and when to administer assessments, or information on developing classroom assessments. Twenty-four of the documents contained information about performance-based assessments, such as what performance-based assessment means, how performance-based assessments should be used, and how staff can grade or score performance-based assessments. Exhibit 12 presents the number of high-quality informational documents that included at least a section on each of the following topics.

Exhibit 12 – Topics Discussed in Informational Documents

	Number of Document
Classroom Assessment	27
Performance-based Assessment	24
General Assessment Information	20
Evaluating Lessons/Classroom Practices	18
Portfolio Assessment	12
Program Evaluation	11
Formative Assessment*	11
Authentic Assessment	9
Evaluating Assessment Tools and Measures	8
Other	7
Defining Goals and Objectives	6
State-level Facts or Information	6
Formative Evaluation*	5
Standardized Assessment	4
Policy Documents	4
Collaboration	1

n = 35 although 31 documents contained information on two or more topic areas

* Note: Formative assessment is a process used during instruction that provides feedback to adjust ongoing teaching and learning (Heritage, 2010), while formative evaluation is typically conducted for improvement of a program or product (Scriven, 1991).

The complexity of informational documents varies based on the intended audience. For example, a document aimed at improving teachers' use of research may describe what reliability and validity of an assessment means and why it is important, while a document aimed at researchers may describe the formulas and statistical considerations when calculating reliability and validity. Informational documents can serve as a form of professional development when a clear audience is defined and the level of detail is aligned with their current knowledge and needs. The following is an example of a high-quality information website.

Example of a High-Quality Informational Website

This website includes a section on performance standards and assessment strategies in music. Assessment-related topics include program evaluation, classroom evaluation, performance-based assessment, and general assessment information (such as a glossary of related terms). The assessment strategies section includes information on procedures, challenges and limitations, and ways of reporting results. In addition, the website contains sections grouped by grade level that provide the national content standards for music and offer achievement standards, assessment tasks, and possible response descriptions for each. The content is written at a basic level and progresses to a more moderate level, making it appropriate for a wide range of audiences, including teachers, administrators, and local arts organization staff.

While several high-quality information documents emerged from the review, one particular book stood out because of its comprehensive information related to assessment.

Example of a High-Quality Informational Publication

This book was published by a national arts education organization and focuses on a wide range of topics related to arts assessment. It describes in detail the process of arts assessment, beginning with asking why we should assess learning in the arts, who should do the assessing, and who should be assessed. The next section covers designing measureable goals and identifying experiences and assessment methods to measure them, concluding with samples of assessment practices at various grade levels. A detailed discussion of assessment tools follows, including procedures for development and modification of both traditional and alternative measures as well as information on administration and scoring. The book concludes with a section on summarizing and reporting results, including the importance of ethics in assessment. It is appropriate for a wide range of audiences, including teachers, administrators, and grantees.

As noted earlier, a majority (65.0%) of informational documents initially identified were removed from consideration because they were not relevant to the current study. This included materials that described the implementation of an arts program that may indicate they assess student learning, but provided no information about the assessment process; documents that pertained to other countries; websites that discussed the importance of standards with no reference to assessment; or articles that describe methods for assessing the teaching skills rather than student learning. Of the remaining 122 informational documents, 51 (41.8%) failed to meet a minimum quality standard, such as a website too brief and basic to be of use or a document that only presents vague information about student assessment. The following is an example of a low-quality information website.

Example of a Low-Quality Informational Website

Developed and maintained by a university professor, this website includes minimal information related to the assessment of student learning in music. One link contains downloadable blank forms that can be used to create observational records for in-class music performances; another offers templates for creating Likert-type scales, but neither provide criteria or suggestions for questions. In addition, the section of the site devoted to sample tools leads to a single rubric which is poorly constructed. While some material could be of interest to music instructors, such as a glossary of terms and a handful of links to other assessment sites, the portion of this site dedicated to assessing student knowledge and skills in the arts is too basic to be useful.

Informational documents can serve as a form of professional development when they present relevant content in an accessible format. Such documents can introduce people to new topics or offer greater levels of detail for those who already have a basic understanding. As such, these documents must be accurate and provide a sufficient level of detail to enhance understanding on the topic. Informational documents were the most common type of document identified during the literature search, representing 51.0% of all the materials located. However, 65.0% were considered not relevant to the study and 41.8% of relevant documents did not meet the standards for quality. Being such an important component of professional development, high-quality informational documents need to be easily accessible and widely disseminated to ensure the field has a common understanding on critical topics.

TECHNICAL REPORTS

Technical reports were defined as research study and evaluation reports that included the assessment of student knowledge and/or skills as an outcome variable. An example of a qualifying document would be the final evaluation report produced by an arts organization and/or external evaluator as a funding requirement for a grant. It should be noted that such reports are often not made public, and thus not part of the database for this study. When a funder requires an evaluation as a condition of the grant, the resulting technical reports are usually submitted to the funding agency, but are rarely posted on websites or shared outside the agency. Although an email address was set up for this study so survey participants could send reports privately, relatively few technical reports were identified for the study considering the number of grant programs that require an evaluation and arts organizations that conduct evaluations for their own purposes.

The pool of technical reports was further narrowed by the number that did not meet standards for relevance (87.5%), often because they were focused on learning through the arts or other related areas such as arts appreciation or exposure to arts events. Of the eight relevant studies, only three were considered high-quality, while the others relied solely on anecdotal evidence or pertinent information was missing (e.g., research design, study population, methods of data collection and analysis).

Of the three high-quality technical reports, two were generated from external project evaluations conducted by nationally recognized research institutions, and the third was a national review of large-scale assessment efforts across the country. All three projects included the four primary art forms (dance, music, theater, visual arts) and one project also included literary, media, and folk arts.

Of the two high-quality technical reports based on evaluations, the projects evaluated were very different. One project provided professional development and mentoring to classroom teachers to integrate the arts into instruction while the other project funded arts organizations to provide arts instruction directly to students during the summer. Both projects examined student learning in the arts, but one focused on learning in only visual arts while the other assessed learning in the art form(s) addressed by the projects funded. Only the summer instruction project assessed students' artistic knowledge and skills gained through arts instruction.

The third report presented an overview of different assessments being used throughout the nation. It provided summaries of assessments used to measure student knowledge and skills in the arts, but did not directly assess arts learning. The study examined three nationwide arts assessments and five statewide assessments, and summarized the strengths and weaknesses of each. The following provides a more detailed view of this work.

Example of a High-Quality Technical Report

This technical report created by a prominent, nationally recognized research organization provides a review of large-scale assessments and practice in statewide K-12 arts assessment. The document begins with a brief overview of the history of assessment in arts education, particularly with regard to standards and accountability. Next, the authors review three nationally available assessment tools and provide commentary on the strengths and limitations of each. In addition, the report includes a discussion of the various approaches taken by five states that include the arts as part of their standardized student achievement testing. The document includes information regarding the technical quality, feasibility, and fairness of the various large-scale educational assessments, and concludes with a section discussing lessons learned and how each can contribute to an effective arts assessment and accountability system. Of particular interest to the authors is creating a balanced assessment system, which combines comprehensiveness, coherence, and continuity.

Several key findings emerged from the review of technical reports. First, few research and evaluation reports are made public or easily available. Second, many more of the publicly available studies focus on learning *through* the arts and the benefits of arts instruction on other core content areas than focus on learning *in* the arts and knowledge and skills specific to the arts. Lastly, it is important to identify and work with a quality evaluator, as not all people or agencies claiming to conduct evaluations have the full set of skills necessary to conduct a high-quality evaluation. The following demonstrates how working with an external evaluator may not always result in a high-quality technical report.

Example of a Low-Quality Technical Report

This evaluation report was created by an external evaluator for a local arts organization that received a federal grant to implement an arts-related professional development program for classroom teachers. Although one goal of the project was to improve student critical thinking in the arts – including students' ability to understand, analyze, discuss, and create works across several art forms – the project did not use an objective assessment tool to measure student knowledge or skills in the arts. Nearly all data collection related to the evaluation of this goal was qualitative; therefore, the evidence of improvement in this dimension was anecdotal. Further, student surveys involved more affective domain questions such enjoyment of classes, being comfortable at school, and wanting teachers to add more arts lessons. No objective measures of student knowledge or skills were developed or administered, and while qualitative data can be important for providing contextual information for framing findings, it is not sufficient as a measure of students' abilities in the arts.

Technical reports from evaluations and research studies can provide valuable information about effective practices, successful methodologies, and program outcomes. While evaluation is often a requirement for funding, very few evaluation reports were publicly available. Further, many of the research reports identified were focused on learning through the arts than in the arts. Only three technical reports were considered both relevant to the study and high-quality. Wider dissemination of such reports could provide models of successful programs for others to replicate and establish common practices for research and evaluation in the arts.

SUMMARY OF LITERATURE REVIEW

Several themes emerged from the review of the literature relevant to assessment of student knowledge and skills in the arts. Key findings from the literature review and subsequent content analysis included:

Much Information is Available, but Items Meeting Minimum Standards of Quality and Relevance are in Short Supply – The research team identified and reviewed over 1,000 documents, with 727 separate items analyzed and included in a Master Tracking database. More than half did not meet the standards for relevance, including research studies and evaluation reports focused on learning *through* the arts rather than *in* the arts and arts-related assessments that measured components outside of student knowledge or skills, such as appreciation, participation, or satisfaction. In addition, literature was excluded from the study for not meeting minimum quality requirements. While the proportion of literature that met the standards for both relevance and quality varied by document type, overall only one-fifth of the individual documents identified met the requirements for both relevance and quality. This finding points to an overall lack of high-quality tools and information directly related to assessing student knowledge and skills in the arts.

Research, Evaluation, and Technical Reports are Not Widely Available – Although arts-related assessment is more common than ever, very few research and evaluation reports were

publicly available. Evaluation is often a requirement of arts-related federal and foundation grants, yet the resulting reports are generally submitted to the funder and never disseminated further. Of the technical reports publicly available, the vast majority address learning *through* the arts and the benefits of arts instruction on student achievement in other core content areas rather than student knowledge and skills *in* the arts. The ability to access evaluation and technical reports previously disseminated would be useful to arts organizations and evaluators, allowing them to learn what methodologies have been used in the past and with what results, identify and build upon best practices, and avoid pitfalls through lessons learned.

Lack of a Single, Comprehensive Clearinghouse for Tools, Information, and Resources Focused on Assessing Student Knowledge and Skills In the Arts – The items identified through the literature review process were scattered across many websites, journal articles, books, and other documents. Often, the relevant and high-quality literature was mixed in with irrelevant and lesser-quality materials. No single source emerged as providing relevant information, offering high-quality tools, presenting effective models of assessment, or guiding users through the assessment process. A single source or clearinghouse offering users the tools, information, and resources needed to conduct valid and reliable assessments of student learning in the arts would be beneficial to the field.

Need for Professional Development Regarding Rubrics – One key finding of the literature review was the need for professional development regarding rubrics. While the literature review located a large number of tools identified as rubrics, the majority were more aligned with simple checklists, rating sheets, or things to look for during a performance. In addition, many of the tools classified as rubrics were poorly constructed, lacking both clear criteria and quality gradations for meaningful scoring. As a whole they were too subjective and overly general, resulting in a lack of validity for assessing student skills in the arts. This points to a need in the field for professional development as to what constitutes a rubric, how it is properly used, and what components are necessary to develop or select a high-quality rubric.

Chapter 4:
Survey Findings

Arts Assessment from the Perspective of District and School Staff

District and school staff comprised the majority of survey respondents, representing approximately two-thirds of all survey respondents included in the study. This large pool of respondents provides insight into art assessment practices in more formal K-12 education settings, where the majority of students obtain their arts experiences. This section of the chapter presents findings for district and school staff. It begins with a description of the respondents, including their primary role, grade levels served, and the types of arts experiences they provide. This is followed by findings related to their experiences with assessing students' arts knowledge and arts skills. This section concludes with a discussion of the needs of the field related to arts assessment from the district and school perspective.

RESPONDENT CHARACTERISTICS

One objective of the survey was to capture basic information about respondents to better understand their role, the types of arts-related services they provide, and their experiences with the assessment of student knowledge and skills in the arts. For district- and school-level staff, this included collecting more specific details about their primary role within their job position. Of the 90 respondents who identified themselves as district staff, the vast majority (88.9%) indicated they served as an arts coordinator, liaison, or department chair. Accounting for only 2.2% of the district staff, two respondents reported they were district superintendents or assistant superintendents. The remaining district staff (8.9%) had other responsibilities in their district such as the administrator of after-school programs, grants administrator, or project coordinator of a districtwide arts program (Exhibit 13).

Exhibit 13 – Primary Role of District Staff

	District Staff	
	n	%
District arts coordinator/liaison/chair	80	88.9
Other district staff	8	8.9
District super or assistant superintendent	2	2.2

District staff n = 90

Of the 2,079 survey respondents who indicated they were school staff, about two-thirds (63.0%) identified themselves as arts educators or specialists, which would include specialized teachers who provide arts instruction at a single school and those who provide arts instruction across multiple schools. Slightly more than one-third (35.6%) reported they were classroom teachers, and only seven (0.3%) reported their primary role was school principal. Twenty-two school staff respondents (1.1%) had other responsibilities such as special education instructional assistant, librarian, theater coach, and after-school arts teacher (Exhibit 14).

Exhibit 14 – Primary Role of School Staff

	School Staff	
	n	%
Arts educator/arts specialist	1,309	63.0
Classroom teacher	741	35.6
Other school staff	22	1.1
Principal	7	0.3

School staff n = 2,079

The survey also inquired about the grade levels served; district staff were asked to respond for their entire district and school staff were asked to respond just for their school. Respondents were asked to check all the grade-level ranges that applied to their district or school (e.g., elementary, middle, and high). Not surprisingly, the majority of district staff reported their districts served all three grade-level ranges, with 95.1% indicating their districts served elementary school grades, 90.2% indicating their district served middle school grades, and 89.0% indicating their district served high school grades. Among the 1,922 school staff respondents, about two-thirds (64.6%) worked in schools that served high school grades, about one-third worked in schools that served elementary school grades (32.9%), and 29.2% worked in schools that served middle school grades (Exhibit 15).

Exhibit 15 – Grades Served by Job Position

	District Staff		School Staff	
	n	%	n	%
Elementary school grades	78	95.1	632	32.9
Middle school grades	74	90.2	561	29.2
High school grades	73	89.0	1,242	64.6

District staff n = 82, school staff n = 1,922

In addition to their primary role and grade levels served, respondents were also asked to indicate which art forms were addressed by their district or school. Again, district staff were asked to respond for their entire district while school staff were asked to respond solely for their school, and respondents were able to check all art forms that applied to their district or school. As might be expected, visual arts, music, and theater were the most commonly reported art forms addressed by both the district and school staff respondents. Specifically, 94.3% of the district staff indicated their districts offered visual arts and music, and 87.5% indicated their district offered theater classes. Similarly, 91.8% of the school staff indicated their schools offered visual arts, 83.3% reported their schools offered music, and 65.7% reported their school offered theater classes. Consistent with their roles at the district, a higher percentage of district staff reported offering additional art forms compared to school staff (Exhibit 16).

Exhibit 16 – Art Forms Addressed by the Districts and Schools

	District Staff		School Staff	
	n	%	n	%
Visual arts	83	94.3	1,853	91.8
Music	83	94.3	1,681	83.3
Theater	77	87.5	1,326	65.7
Dance	66	75.0	694	34.4
Media arts	64	72.7	908	45.0
Musical theater	61	69.3	946	46.9
Literary arts	49	55.7	883	43.7
Folk arts	14	15.9	153	7.6
Opera	11	12.5	73	3.6
Other art forms[9]	3	3.4	13	0.6

District staff n = 88, school staff n = 2,019

WestEd conducted statistical analyses to determine if respondents varied in terms of their experiences with and uses of arts assessments based on the types of art forms they addressed. Overall, responses based on the type of art form were similar. As such, this report does not discuss details in relation to the various types of art forms; however, tables with data presented by art form are provided in Appendix C.

ARTS-RELATED OFFERINGS

In addition to reporting on the art forms that districts and schools provided, respondents also identified the arts-related services their district or school offered. In-school arts instruction by a certified arts educator or specialist was the most common service reported by both district and school staff (88.6% and 75.7%, respectively). For other types of services, district staff were more likely to report their district offered these services than school staff. For example, district staff were twice as likely as school staff to indicate their district offered professional development in the arts to teachers (81.8% vs. 41.7%), a district-developed arts curriculum (69.3% vs. 34.3%), and arts assessments (61.4% vs. 28.0%). Overall, district staff were more likely to report the offering or availability of these arts-related services (Exhibit 17), which is expected since they are responding on behalf of a district and school staff were responding on behalf of only their school.

[9] Examples of "Other art forms" addressed included the culinary arts, industrial arts, art history, puppetry, and architectural design.

Exhibit 17 – Services on Arts the School/District Offered

	District Staff		School Staff	
	n	%	n	%
In-school arts by a certified arts instructor	78	88.6	1,522	75.7
Teacher professional development in the arts	72	81.8	838	41.7
District developed arts curriculum	61	69.3	689	34.3
General arts instruction	57	64.8	898	44.7
Artist residencies/artists in classrooms	56	63.6	437	21.7
After-school arts instruction	55	62.5	959	47.7
Arts assessments	54	61.4	564	28.0
Teacher/school developed arts curriculum	53	60.2	1,303	64.8
Arts integration	49	55.7	481	23.9
In-school arts instruction delivered by a classroom teacher	41	46.6	953	47.4
Publisher developed arts curriculum	18	20.5	162	8.1
Other arts programs	4	4.5	42	2.1

District staff n = 88, school staff n = 2,011

EXPERIENCE WITH ASSESSMENT OF STUDENT KNOWLEDGE IN THE ARTS

One goal of the survey was to identify respondents' experiences with the assessment of student knowledge in the arts (see the Chapter 2 - Methodology for a definition of student knowledge). Thus, the survey included questions about specific types of experiences (such as professional development and training on assessment) as well as their use of knowledge assessments (such as the types of assessments used and who developed them). This section presents findings from district and school staff about their experiences with the assessment of student knowledge in the arts.

Various types of experiences among district and school staff were examined with respect to the assessment of student knowledge in the arts. The vast majority of respondents indicated they had some experience with the assessment of student knowledge in the arts – only 1.4% of district staff and 4.7% of school staff reported having no such experiences. In general, district staff had more varied types of experiences with knowledge assessments than school staff. In terms of where respondents received training about assessment practices, three-quarters of district staff (75.4%) and more than half of school staff (57.1%) reported attending professional development workshops related to the assessment of student learning, while just under half of both groups (44.9% and 49.2%, respectively) reported receiving undergraduate- or graduate-level training related to assessment. Consistent with their roles, district staff were twice as likely as school staff to indicate they had developed knowledge assessment tools/resources for use by others (60.9% and 30.4%, respectively) and more than three times more likely to have conducted professional development regarding knowledge assessments in the arts (55.1% vs. 16.1%). As shown in Exhibit 18, less than one-quarter of school staff reported they were involved in developing policies or conducting research related the assessment of student knowledge in the arts.

Exhibit 18 – Experiences Related to the Assessment of Student Knowledge in the Arts

	District Staff		School Staff	
	n	%	n	%
No experience assessing knowledge in the arts	1	1.4	71	4.7
Attended professional development	52	75.4	865	57.1
Developed knowledge assessment tools/resources	42	60.9	460	30.4
Conducted professional development	38	55.1	244	16.1
Received undergrad or graduate training	31	44.9	745	49.2
Developed policies on knowledge assessment	23	33.3	309	20.4
Conducted research on student knowledge	18	26.1	254	16.8
Required grantees to assess student knowledge	9	13.0	29	1.9
Other arts knowledge experience	1	1.4	11	0.7

District staff n = 69, school staff n = 1,514

In addition to reporting on their various types of experiences related to arts knowledge assessment, respondents also answered survey questions about their use of knowledge assessments in the arts. First, they identified the types of assessments they had used to measure student knowledge in the arts. The two most commonly reported types of assessments used were tests developed by a classroom teacher/teaching artist (63.6% district and 70.2% school) and non-paper/pencil assessments, which included art projects, discussions, oral presentations, music and theater performances, and portfolios. In general, performances and portfolios are more associated with measuring skills than knowledge, so the high percentage of both district and school staff indicating they used these types of assessments to measure student knowledge may be an indication that survey respondents do not clearly understand the distinction between art knowledge and art skills, or they may be using assessment tools in ways other than intended.

Slightly less than half of district (43.9%) and school (48.4%) staff indicated they surveyed the teacher and/or artist to collect their perspective on students' knowledge. District staff tended to report using tests developed by their school/organization (40.9% vs. 23.2%), tests from their district (25.8% vs. 8.1%), and tests developed by an evaluator or external consultant (15.2% vs. 5.8%) more than school staff. Overall, few respondents reported using tests found on the Internet, computer-based tests, or tests purchased from test developers (Exhibit 19).

Exhibit 19 – Types of Assessments Used to Measure Student Knowledge in the Arts

	District Staff		School Staff	
	n	%	n	%
Test developed by classroom teacher/teaching artist	42	63.6	999	70.2
Non-paper/pencil assessments	42	63.6	753	52.9
Teacher/artist survey of student knowledge	29	43.9	689	48.4
Test developed by the school	27	40.9	330	23.2
Test included with textbook or lesson	26	39.4	456	32.0
Test from my district	17	25.8	115	8.1
Test developed by evaluator/consultant	10	15.2	82	5.8
Test from my state	7	10.6	85	6.0
Test found on Internet	4	6.1	182	12.8
Computer-based testing program	3	4.5	73	5.1
Test purchased from testing agency	2	3.0	15	1.1
Other knowledge assessments	1	1.5	53	3.7

District staff n = 66, school staff n = 1,424

Second, survey respondents identified who developed the arts knowledge assessments they used. Over three-fourths of district (76.8%) and school (80.1%) staff used knowledge assessments developed by a classroom teacher or school. More than half of district staff (53.6%) indicated they had administered knowledge assessments that were district-developed, while the same held true for less than one-quarter of school staff respondents (23.9%). Finally, relatively small proportions of respondents reported using externally developed or arts organization-developed knowledge assessments (Exhibit 20).

Exhibit 20 – Use of Knowledge Assessments Developed by Various Sources

	District Staff		School Staff	
	n	%	n	%
Teacher/school-developed	53	76.8	1,213	80.1
District-developed	37	53.6	362	23.9
Externally developed	15	21.7	461	30.4
Arts organization-developed	9	13.0	105	6.9

District staff n = 69, school staff n = 1,514

Overall, district and school staff reported many types of experiences with the assessment of student knowledge in the arts, with district staff generally reporting more types of experiences than school staff. Regarding the use of knowledge assessments, both groups reported primarily using knowledge assessments developed by classroom teachers or school staff, and non-paper/pencil tests. In general, district and school staff were more likely to use knowledge assessment tests that were locally developed than those developed by external agencies.

EXPERIENCE WITH ASSESSMENT OF STUDENT SKILLS IN THE ARTS

Nearly all respondents indicated they had some experience with the assessment of student skills in the arts, with only 4.5% of district staff and 3.7% of school staff indicating they had no experience with arts-related skills assessment. Similar to findings about student knowledge in the arts, district staff also had more varied types of experiences related to the assessment of student skills in the arts than did school staff. In terms of training received on assessing student skills, over three-fourths of district staff (76.1%) indicated they attended professional development on skills assessments whereas 52.6% of school staff attended professional development on the same topic. As was the case with assessing student knowledge in the arts, fewer than half of district and school staff received university-level training on assessing student skills. Roughly half of district (58.2%) and school (44.4%) staff had developed art assessment tools/resources. In alignment with the responsibilities of their positions, district staff (56.7%) were much more likely to have conducted professional development on skills assessment than school staff (15.0%). Finally, smaller percentages of respondents reported they had developed policies on the assessment of skills or conducted research on student skills in the arts (Exhibit 21).

Exhibit 21 – Experiences Related to the Assessment of Student Skills in the Arts

	District Staff		School Staff	
	n	%	n	%
No experience assessing skills in the arts	3	4.5	54	3.7
Attended professional development on skills assessment	51	76.1	772	52.6
Developed art assessment tools/resources	39	58.2	651	44.4
Conducted professional development on skills assessment	38	56.7	220	15.0
Received undergrad or graduate training on skills assessment	32	47.8	707	48.2
Developed policies on assessment of skills	21	31.3	284	19.4
Conducted research on student skills	13	19.4	229	15.6
Required grantees to assess student skills	13	19.4	24	1.6
Other arts skills experience	1	1.5	6	0.4

District staff n = 67, school staff n = 1,467

In addition to reporting on their various types of experiences related to the assessment of student skills in the arts, respondents also answered survey questions about their use of arts-related skills assessments. The types of assessments used to measure student skills in the arts were similar for district and school staff, and both groups reported they used a variety of assessment tools. More than three-quarters of respondents indicated they had used rubrics, performance-based assessments, observation protocols, and student self-assessments to measure student skills in the arts. In addition, 84.4% of district staff and 60.6% of school staff reported they used portfolio reviews (Exhibit 22). Interestingly, over half of district (57.8%) and school (61.3%) staff indicated they used paper-pencil tests to measure student skills in the arts. In general, paper-pencil tests assess student knowledge, not skills. This finding also points to the fact that district and school staff may not clearly distinguish between arts knowledge and arts skills.

Exhibit 22 – Types of Assessments Used to Measure Student Skills in the Arts

	District Staff		School Staff	
	n	%	n	%
Rubric	58	90.6	1,246	88.5
Performance-based assessment	57	89.1	1,256	89.2
Observation protocol	55	85.9	1,173	83.3
Portfolio review	54	84.4	853	60.6
Student self-assessment	50	78.1	1,147	81.5
Paper-pencil test	37	57.8	863	61.3
Checklist	31	48.4	631	44.8
Teacher/artist survey of student skills	28	43.8	481	34.2
Computer software	11	17.2	94	6.7
Other skills measures	5	7.8	39	2.8

District staff n = 64, school staff n = 1,408

Findings pertaining to the developers of the skills assessments used were similar to those regarding the developers of student knowledge assessments used. Approximately three-quarters of respondents reported using skills assessments developed by a classroom teacher or school. While more than half of district staff (53.7%) had used skill assessments that were district-developed, only 18.8% of school staff reported the same. Lastly, similar to findings related to the development of knowledge assessments, only about ten percent of respondents reported using externally developed or arts organization-developed skills assessments (Exhibit 23).

Exhibit 23 – Use of Skills Assessments Developed by Various Sources

	District Staff		School Staff	
	n	%	n	%
Teacher/school-developed	48	71.6	1,133	77.2
District-developed	36	53.7	276	18.8
Externally developed	16	23.9	304	20.7
Arts organization-developed	7	10.4	76	5.2

District staff n = 67, school staff n = 1,467

Findings about district and school staff experiences with the assessment of student skills in the arts were similar to those for the assessment of student knowledge in the arts. Overall, both district and school staff reported varied types of experiences related to the assessment of student skills in the arts, as well as extensive use of skills assessments. Both groups used a variety of skills assessment tools, including rubrics, observations, and portfolio reviews. Further, respondents were most likely to use assessment tools developed by classroom teachers or school staff such as teaching artists or arts specialists. Lastly, findings suggest district and school staff may not make clear distinctions between student knowledge and skills in the arts.

FINDING AND DEVELOPING ARTS-RELATED ASSESSMENT TOOLS

In order to address the current status of arts assessment, the survey also asked participants specific questions about the actions they take when they need to assess student knowledge or skills in the arts. More specifically, the survey included questions about the steps taken when an assessment is needed and where respondents search for existing assessment tools, as well as inquiring about the single most useful assessment tool they had used, including who developed it, who scored it, and how the data were used.

Respondents reported using a variety of methods when they needed to assess student learning. Nearly equal percentages of district (75.4%) and school (76.2%) staff reported they would modify existing tools they had used previously to assess student knowledge or skills in the arts. In addition, most school staff (81.4%) and district staff (67.7%) indicated they would create a new tool. Large proportions of respondents also reported they would search for existing tools, use tools already developed by them or their district/school, or seek professional development/workshops on arts assessment (Exhibit 24). Overall, the findings suggest that district and school staff employ myriad approaches when they need assessment tools.

Exhibit 24 – Actions Taken When Needing to Assess Student Knowledge or Skills

	District Staff		School Staff	
	n	%	n	%
Modify existing tool previously used	49	75.4	1,088	76.2
Create a new tool	44	67.7	1,163	81.4
Search for existing tool	44	67.7	785	55.0
Use tool already developed by me/my district/school	37	56.9	1,026	71.8
Seek PD/workshops on assessment	36	55.4	599	41.9
Hire someone to develop one	3	4.6	8	0.6
Other	0	0.0	3	0.2

District staff n = 56, school staff n = 1,428

Respondents who reported they would search for existing tools when they needed to assess student knowledge or skills in the arts received a follow-up question that asked where specifically they would look to locate existing tools. An overwhelming majority of respondents (93.6% school, 83.3% district) stated they would use an Internet search engine such as Google or Yahoo to locate existing assessment tools, and roughly 40% indicated they would visit specific websites. Commonly reported sites included the Incredible Art Department's website, the National Art Education Association's (NAEA) website, the RubiStar website, and the Kennedy Center's ArtsEdge website. Additionally, 26.2% of district staff and 19.5% of school staff reported contacting a specific agency when they needed to locate an existing tool. The NAEA, the Educational Theatre Association (EdTA), the National Endowment for the Arts (NEA), and the Perpich Center for Arts Education were some of the agencies respondents frequently identified. Other methods cited by respondents to identify existing assessment tools included contacting specific people and using the library (Exhibit 25). The

varied methods for locating assessment tools and the reliance on Internet search engines points to a need for a single location or vetted clearinghouse with assessment tools, scales, or item banks that people can use to make more valid and reliable assessments of student learning in the arts.

Exhibit 25 – Where Respondents Look for Existing Assessment Tools

	District Staff		School Staff	
	n	%	n	%
Search engine	35	83.3	731	93.6
Websites	16	38.1	325	41.6
Contact specific agency	11	26.2	152	19.5
Contact specific person	10	23.8	142	18.2
Library	5	11.9	210	26.9
Other	3	7.1	43	5.5

District staff n = 42, school staff n = 718

IDENTIFYING THE MOST USEFUL ASSESSMENT TOOL

Survey respondents were also asked to identify the single assessment tool they found to be most useful in measuring student learning in the arts. For that particular tool, participants were asked a series of questions including who developed the tool, what was the primary purpose for using the tool, who scored the assessment, and how the resulting data were used.

Nearly half of district and school respondents indicated the most useful assessment tool they have used was developed by a teaching artist or arts specialist. Nearly twenty percent of district staff indicated the most useful assessment tool was developed by the school district (19.6%) or a classroom teacher (17.4%). In contrast, 35.9% of school staff indicated their most useful tool was developed by a classroom teacher, often themselves since the majority of school staff participating in the survey were teaching artists or classroom teachers. Only a few respondents indicated their most useful assessment tool was found on the Internet, included with a textbook, or developed by a testing agency, state education agency, or external consultant (Exhibit 26).

Exhibit 26 – Who Developed the Assessment Tool

	District Staff		School Staff	
	n	%	n	%
Teaching artist/art specialist	22	47.8	419	47.1
School district	9	19.6	39	4.4
Classroom teacher	8	17.4	319	35.9
Found on the Internet	3	6.5	22	2.5
School/arts organization	2	4.3	11	1.2
Testing agency	1	2.2	12	1.3
Included with textbook or lesson plans	0	0.0	29	3.3
State education agency	0	0.0	27	3.0
Evaluator or external consultant	0	0.0	8	0.9
Collaboration with external partner	0	0.0	1	0.1
Other	1	2.2	2	0.2

District staff n = 46, school staff n = 889

Many of the assessment tools identified by respondents as the most useful served multiple purposes. The vast majority of district (80.4%) and school (82.0%) staff reported one purpose of the assessment tool was to measure student progress/learning. Consistent with their roles, district staff were more likely than school staff to report using the tool for program improvement (47.8% vs. 29.0%) and program evaluation (43.5% vs. 26.4%) and less likely to use it for classroom tests/student grades (43.5% vs. 61.1%). Smaller percentages of survey respondents reported using the tool because it was required by a district, state, school, or funder (Exhibit 27).

Exhibit 27 – Purpose of the Assessment Tool

	District Staff		School Staff	
	n	%	n	%
Measure student progress/learning	37	80.4	723	82.0
Program improvement	22	47.8	256	29.0
Program evaluation	20	43.5	233	26.4
Classroom test/grade	20	43.5	539	61.1
Required by district	10	21.7	150	17.0
Required by state	6	13.0	81	9.2
Required by school	2	4.3	181	20.5
Required by funder	1	2.2	6	0.7
Other	4	8.7	26	2.9

District staff n = 46, school staff n = 882

Over half of district (53.3%) and school (59.1%) staff indicated that a classroom teacher graded the assessment tool that they found to be most useful. Additionally, slightly less than half of respondents reported that teaching artists/arts specialists scored the assessment. Roughly one-third of respondents indicated students graded their own assessments, which may have been in addition to having a classroom teacher or teaching artist score the assessment. A smaller proportion of district (17.8%) and school (25.1%) staff reported the assessment was graded by students' peers.

Less than ten percent of respondents reported that the assessment was scored by a district scoring committee, school district, evaluator/consultant, or testing agency (Exhibit 28).

Exhibit 28 – The Individuals and Institutions that Scored the Assessment

	District Staff		School Staff	
	n	%	n	%
Classroom teacher	24	53.3	521	59.1
Teaching artists/arts specialists	21	46.7	390	44.3
Student graded by him/herself	14	31.1	324	36.8
Student graded by peers	8	17.8	221	25.1
District scoring committee	4	8.9	13	1.5
School district	3	6.7	12	1.4
Evaluator/consultant	2	4.4	26	3.0
Testing agency	2	4.4	14	1.6
State education agency	0	0.0	9	1.0
Arts organization staff	0	0.0	9	1.0
Other	1	2.2	10	1.1

District staff n = 45, school staff n = 881

The data gathered from the assessment tool respondents identified as most useful were used for multiple purposes. For district staff, the most commonly reported use of the assessment data was to inform program/lesson improvement, reported by 71.1% of the respondents. The next two most frequently reported uses of the assessment data by district staff were student grades (60.0%) and providing formative feedback to students (51.1%). Eighty-three percent of school staff reported using assessment data for student grades, the most frequently reported use for this group. School staff also used data gathered from the assessment tool to provide formative feedback to students (62.0%) and for program/lesson improvement (48.9%). For both district (42.2%) and school (32.9%) staff, program evaluation was a fairly common use for the assessment data. Additionally, roughly one-quarter of district staff reported using the assessment data for district accountability. Very few respondents reported data were used for research, reported to a funding agency, or published in a journal or conference presentation (Exhibit 29).

Exhibit 29 – How the Assessment Data were Used

	District Staff		School Staff	
	n	%	n	%
Program/lesson improvement	32	71.1	430	48.9
Student grade	27	60.0	729	82.9
Formative feedback to students	23	51.1	545	62.0
Program evaluation	19	42.2	289	32.9
District accountability	12	26.7	77	8.8
School accountability	9	20.0	144	16.4
Contribute to research	4	8.9	33	3.8
Reported to funding agency	4	8.9	8	0.9
Published in journal/conference presentation	3	6.7	9	1.0
Unknown	1	2.2	12	1.4
Other	4	8.9	20	2.3

District staff n = 45, school staff n = 879

Interestingly, the majority of the district (78.3%;) and school (68.9%) staff reported that they experienced challenges using the assessment even though they still considered it the most useful assessment tool they had used. Respondents specified a wide range of challenges associated with using their favored assessment tool, including issues involving time, cost, the nature of the arts, and student factors. The most frequently reported challenge was time, with both district and school staff reporting insufficient time to create, modify, administer, and/or grade the assessment. In addition, respondents noted the costs for supplies and training as issues. Respondents also cited challenges using their favored tool in classes where students have different levels of artistic skill, language ability, and reading ability. Both district and school staff reported facing the challenge of a lack of student effort and students not taking self-assessment seriously. Some respondents cited the "inherent subjective nature" of grading arts skills as a challenge, but high-quality assessment tools should offer objective ratings that are consistent across multiple raters. Such comments may indicate respondents are using lower-quality assessment tools or do not fully understand the benefits of student assessment in the arts, such as providing formative feedback and measuring growth over time.

ARTS ASSESSMENT NEEDS AMONG DISTRICT AND SCHOOL STAFF

The survey included open-ended questions related to the needs of the field in terms of assessing student knowledge and skills in the arts. Review of the qualitative coding and analysis of the identified four primary categories:

1. Guidance
2. Trained Professionals
3. Making the Case
4. Additional Needs

The following sections present findings about arts assessment needs as reported by district and school staff.

GUIDANCE

Respondents expressed a need for various forms of guidance related to the assessment of student learning in the arts. For both district and school staff, the two most common types of guidance requested were a clear framework (e.g., guidelines linking assessment with standards, aligning curriculum to standards and assessment, alignment across grades/schools/districts/states) and sample exemplar tools (e.g., specific assessment tools, examples, and item banks). For example, one teacher discussed the need for more clear guidelines about skills students should learn at each grade level:

> Unlike many of my colleagues, I would like to see more consistent and specific curricula developed. The [National Standards for Arts Education] are good, but they are very broad. I think we need a standard scope and sequence that targets more specific skills at each grade level. This would be hard to do nationally, but some general framework identifying a few key SPECIFIC skills to be obtained at each grade level would make assessment data much more valid, reliable, and consistent for all students.

Another teacher expressed how using consistent assessment tools could benefit the arts:

> We do not have readily accessible, quality assessment tools in our state for assessing the arts. This puts art educators at a disadvantage when trying to communicate student gains in the arts to all others outside of arts education. Great student assessments would help paint a clearer picture for supporting the arts in such a data-driven time.

About one-fifth of respondents across both districts and schools expressed a need for alternative assessments (e.g., performance-based assessments, authentic assessments, portfolio reviews) for measuring student learning in the arts. In addition, 13.8% of district staff and 10.9% of school staff mentioned a need for professional learning communities (PLCs) among teachers and other stakeholders, particularly in support of better communication, increased sharing and collaboration, and as a method to get feedback and discuss common concerns. One teacher noted:

> Teachers need to be able to collaborate on learning state and federal standards, and assessing students in line with that. Teachers in arts are still working individually, and do not have time to discuss and process what is best for our students in the area of assessment. We need to start at the beginning.

A similar proportion of respondents requested models, especially examples of where arts assessment works and what that looks like. The desire to share with and learn from others was a key theme across multiple categories and respondent groups. As shown in Exhibit 30, much smaller proportions of respondents reported needs related to specific resources (e.g., materials or places to go to learn about arts assessment and successful practices), formative assessment (both in terms of

learning more about formative assessment and developing/locating formative assessment tools), and policy (legislation regarding arts education; e.g. public policy, educational policy).

Exhibit 30 – Guidance

	District Staff		School Staff	
	n	%	n	%
Exemplar tools	32	40.0	417	24.3
Framework	21	26.3	660	38.5
Alternative assessments	17	21.3	324	18.9
Professional learning communities	11	13.8	187	10.9
Models	14	17.5	182	10.6
Resources	3	3.8	144	8.4
Formative assessment	5	6.3	25	1.5
Policy	0	0.0	12	0.7

District staff n = 80, school staff n = 1715

TRAINED PROFESSIONALS

Respondents expressed a need for trained professionals in the area of arts assessment and arts instruction. More than one-fifth of all district and school respondents identified professional development as a need in the field, including training on the importance of arts assessment and how to develop and identify quality assessment tools. Comments included:

> Training for those doing the assessments so that there is a clear understanding of what is being assessed and how.

> Professional development that deals specifically with the unique assessment issues related to the arts.

> I see a real need to educate teachers about assessment in the arts, including the concept that assessment does not impede the creative process. True assessment moves the arts into a realm of "real curriculum," not just the touchy-feely stuff.

In addition, respondents identified the need for arts instruction and assessment to be conducted by highly qualified teachers and teaching artists.

> How can we possibly be looking at assessing student learning in the arts, when most states do not have teaching credentials available for ALL of the arts? Although the arts are identified as core academic subjects in NCLB, most colleges do not offer teacher prep programs in theater and dance, and teachers with advanced degrees in theater and dance are still being deprived of the opportunity to receive credentials in these subject areas. It is highly disrespectful of these two arts fields to think that teachers with degrees in English and PE, having taken maybe only one course in theater or dance, would be able to adequately assess students.

> Many teachers in our area assess for effort and not mastery. They do this because they are not certified themselves and do not know what to look for. Qualified teachers are imperative.
>
> Better training for teachers. I think many teachers enter the field out of just a love for the arts, but not necessarily with a legitimate training for it. More training equals better opportunities to assess students.
>
> Theater and arts instructors need to be taught at the college level how to assess. I've had many student teachers and this is the biggest thing I have to work with them on. They need to break down performances into concrete elements that can be assessed and graded so that arts can be seen as academic.

Exhibit 31 presents data related to the need for trained professionals for providing and assessing student learning in the arts.

Exhibit 31 – Trained Professionals

	District Staff		School Staff	
	n	%	n	%
Professional development	21	26.3	357	20.8
Certified arts educators	6	7.5	107	6.2
University training	4	5.0	23	1.3

District staff n = 80, school staff n = 1715

MAKING THE CASE

District and school staff also identified a need to "make the case" for arts instruction and assessment, particularly expressing the value of arts instruction and using empirical research as a way to justify and legitimize the arts as an academic discipline. Both district (10.0%) and school (11.4%) staff identified valuing the arts as a need of the field, including demonstrating the importance of the arts and making the arts as valued as other content areas within the school setting. Research was also identified as a primary need of the field, particularly as it relates to providing defensible arguments in support of the arts as an academic discipline. Respondents noted:

> When grants are made available, we are not considered for funding because the school improvement dollars are allocated for the language arts and math. We are in need of data from the assessments that can become a part of the "data dashboard" even though we are a part of the core curriculum. We need a format for collecting the information that is consistent and aligned to our field of study.
>
> [We need] tangible results to be shared with administration as to the impact of the arts on our students, and why they need to continue to support these programs through appropriate funding.

Teachers also mentioned the need for advanced placement tests in dance and theater to give them more balanced standing with music and visual arts. Interestingly, school staff were much more likely than district staff (7.8% vs. 1.3%) to advocate for statewide testing and high-stakes testing in the arts. One teacher expressed this need by saying:

> Standardized tests would help - that seems to be the only way to convince people that the arts matter.

Not surprisingly, the second most common need expressed by school staff in this category was support from leadership, particularly administrators. In the words of one teacher:

> More support from the administration and district. They need to believe in the value of arts in education and stand behind the arts as a discipline.

As might be expected, no district respondents identified support from leadership as a need of the field (Exhibit 32).

Exhibit 32 – Making the Case

	District Staff		School Staff	
	n	%	n	%
Value of arts	8	10.0	195	11.4
Research	7	8.8	92	5.4
Statewide/high-stakes testing	1	1.3	133	7.8
Support	0	0.0	176	10.3
Data management	0	0.0	12	0.7
Advocacy	0	0.0	1	0.1

District staff n = 80, school staff n = 1715

ADDITIONAL NEEDS OF THE FIELD

Several additional needs related to arts assessment were identified through the survey. The most commonly expressed need, not surprisingly, was funding – for assistance from assessment professionals, for training and professional development related to arts assessment, and for staff time to work on developing assessment tools, to name a few. Time is also in short supply according to school staff; 7.8% identified more time to pursue student assessment in the arts as a need of the field. One teacher commented:

> Limited time with students prevents many teachers from adequately assessing or addressing individual students' knowledge and skills. Therefore, arts are often not given the same weight as other classroom subjects.

Some respondents spoke to the "subjective myth" – that the arts cannot be objectively assessed – as well as the need to overcome that myth. Others advanced an overall anti-assessment perspective, calling for less assessment in the arts and implying that assessment practices take away from the

creative nature of the arts. While the proportion of respondents expressing an anti-assessment perspective was small, those respondents had a great deal to say on the topic. Comments included:

> I do not think children should be tested at all in art classes. My students are exposed to many different cultures, artists, art styles, folk arts, textiles, painting, drawing, etc. I would not like to have to teach to a test. It would stop creativity entirely.

> I am concerned about the possibility of emphasizing testing in the arts, especially at the elementary level. Bad idea.

> Most of us don't need "assistance." Others need to change their perception of what true assessment is. Judging the arts as if we were math or science is just plain wrong.

Some teachers expressed concern over the need for equal access to the arts for all students and meeting the needs of diverse student populations, including English language learners, economically disadvantaged students, other special populations, and students with varying skill levels in the same classroom. One teacher noted:

> Assessment needs to be diversified to meet the various students' abilities. Differentiation among the student body has created this need. For example, specific assessment tools are needed for autistic students.

Exhibit 33 presents data reflecting respondents' additional areas of need related to assessing student learning in the arts.

Exhibit 33 – Additional Needs

	District Staff		School Staff	
	n	%	n	%
Funding	5	6.3	228	13.3
Technology	3	3.8	54	3.1
Anti-assessment	2	2.5	53	3.1
Subjective myth	2	2.5	35	2.0
None	2	2.5	41	2.4
Time	1	1.3	133	7.8
Diverse students	0	0.0	45	2.6

District staff n = 80, school staff n = 1715

OVERVIEW OF DISTRICT AND SCHOOL STAFF NEEDS

In addition to separating the qualitative codes into categories, this section provides an overview of all the needs of the field expressed by district and school staff. As noted above, the most often cited needs were related to guidance, specifically in terms of sample high-quality assessment tools, a framework for instruction and assessment, professional development, and models of successful assessment practices in various settings (e.g., rural areas). Exhibit 34 presents the number of respondents who identified the following as needs of the field.

Exhibit 34 – Overview of District and School Staff Needs

	District Staff		School Staff	
	n	%	n	%
Exemplar tools	32	40.0	417	24.3
Framework	21	26.3	660	38.5
Professional development	21	26.3	357	20.8
Alternative assessments	17	21.3	324	18.9
Models	14	17.5	182	10.6
Professional learning communities	11	13.8	187	10.9
Value of arts	8	10.0	195	11.4
Research	7	8.8	92	5.4
Certified arts educators	6	7.5	107	6.2
Funding	5	6.3	228	13.3
Formative assessment	5	6.3	25	1.5
University training	4	5.0	23	1.3
Resources	3	3.8	144	8.4
Technology	3	3.8	54	3.1
Anti-assessment	2	2.5	53	3.1
Subjective myth	2	2.5	35	2.0
None	2	2.5	41	2.4
Statewide/high stakes testing	1	1.3	133	7.8
Time	1	1.3	133	7.8
Support	0	0.0	176	10.3
Equal access/diverse students	0	0.0	45	2.6
Policy	0	0.0	12	0.7
Data management	0	0.0	12	0.7
Advocacy	0	0.0	1	0.1

District staff n = 80, school staff n = 1715

Arts Assessment from the Perspective of Policymakers, Arts and Cultural Organization Staff, and Researchers

Arts education and the assessment of learning also takes place outside of the formal education setting described by the district and school perspective above. This section of the chapter mirrors the above section, but presents findings from policymakers, arts and cultural organization staff, and researchers. Findings for policymakers are reported separately for state and county office of education staff and state and county arts council staff. Data from arts organization and cultural organization staff were aggregated and are presented as one group, arts/cultural organization staff. Data from arts researchers and arts evaluators were also aggregated and are presented as one group, arts researchers/evaluators. For more information about why these groups were aggregated, see the Methodology section of this report (Chapter 2).

This section of the chapter presents findings for: (1) state and county office of education staff; (2) state and county arts council staff; (3) arts and cultural organization staff; and (4) arts researchers and evaluators. It begins with a description of the respondents, including their primary roles and the types of arts experiences they offer. This is followed by findings related to their experiences with assessing students' arts knowledge and arts skills. This section concludes with a discussion of the needs of the field related to arts assessment from the perspectives of policymakers, arts/cultural organization staff, and arts researchers.

RESPONDENT CHARACTERISTICS

Survey respondents who indicated their job position was something other than district or school staff were asked a follow-up question to further define their primary role. In many cases, the primary role was the same as their job position, but in some cases the roles were more defined. For example, among those who answered their job position was state/county office of education staff, 20.3% identified themselves as teaching artists or arts instructors. Among arts and cultural organization staff, 76.8% cited their primary role as arts organization staff, 13.7% cited teaching artist or arts instructor, 7.9% cited cultural organization staff, and 0.5% cited evaluator as their primary role within their arts organization. The primary role among researchers also varied, with 42.9% identifying themselves as institution of higher education staff, 31.2% identifying themselves as evaluators, and 24.9% identifying themselves as researchers (Exhibit 35).

Exhibit 35 – Primary Role within Job Position

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
State/county education staff	60	75.9	34	40.5	1	0.1	0	0.0
Teaching artist/art instructor	16	20.3	1	1.2	115	13.7	2	1.0
Arts organization staff	2	2.5	0	0.0	645	76.8	0	0.0
Evaluator	1	1.3	1	1.2	4	0.5	64	31.2
State/county arts council staff	0	0.0	48	57.1	0	0.0	0	0.0
Cultural organization staff	0	0.0	0	0.0	66	7.9	0	0.0
Institution of higher education staff	0	0.0	0	0.0	3	0.4	88	42.9
Researcher	0	0.0	0	0.0	3	0.4	51	24.9
Other	0	0.0	0	0.0	3	0.4	0	0.0

Office of education staff n = 79, arts council staff n = 84, arts/cultural organization staff n = 840, researchers/evaluators n = 205

The fact that job positions carry multiple roles is common practice in the arts education field, especially for smaller arts organizations and during hard economic times. For this survey, respondents were limited to selecting one primary role although many probably could have checked multiple roles. This breakdown of primary roles within job positions provides additional insight into the survey respondents, and adds some contextual background for how respondents answered other questions. For example, researchers who reported their organization offered graduate training on arts assessment most likely were employed by an institution of higher education.

Respondents were also asked to identify the art forms addressed by their agency or organization. In general, state/county office of education staff and state/county arts council staff reported addressing more art forms than arts/cultural organization staff and arts researchers/evaluators. This was expected since staff at the state and county levels often develop policies and programs that apply to all art forms. This was especially evident among arts council staff, with more than 50% addressing each art form. In contrast, many arts and cultural organizations specialize in one art form as indicated by the fact that no art form was addressed by more than half the arts and cultural staff. Visual arts and music were the top two art forms addressed by the respondents' agencies and organizations, and folk arts and opera were the least-addressed art forms (Exhibit 36).

Exhibit 36 – Art Forms the Agency/Organization Addressed

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Visual arts	60	82.2	64	78.0	337	41.7	128	67.4
Music	53	72.6	56	68.3	379	46.8	79	41.6
General arts education	49	67.1	73	89.0	223	27.6	98	51.6
Theater	47	64.4	55	67.1	205	25.3	74	38.9
Dance	45	61.6	57	69.5	250	30.9	63	33.2
Media arts	23	31.5	51	62.2	136	16.8	59	31.1
Musical theater	19	26.0	50	61.0	145	17.9	43	22.6
Literary arts	13	17.8	54	65.9	108	13.3	48	25.3
Folk arts	9	12.3	52	63.4	82	10.1	24	12.6
Opera	8	11.0	48	58.5	66	8.2	18	9.5
Other	0	0.0	2	2.4	13	1.6	3	1.6

Office of education staff n = 73, arts council staff n = 82, arts/cultural organization staff n = 809, researchers/evaluators n = 190

WestEd conducted statistical analyses to determine if respondents systematically varied in their survey responses based on the art forms their agency/organization addressed. Overall, response patterns based by the type of art form were similar. As such, this report does not discuss details in relation to the various types of art forms; however, tables with data presented by art form are provided in Appendix C.

ARTS-RELATED OFFERINGS

Not surprisingly, the types of arts-related services each group of respondents offered were aligned with their primary role. For example, more than half of state and county office of education staff indicated they/their agency offered professional development for classroom teachers (65.3%), developed arts curriculum (65.3%), developed arts-related policies (58.3%), and offered professional development for teaching artists (50.0%). In comparison, state and county arts council staff reported higher incidences of providing funding and grants to arts organizations (86.3%), offering professional development to teaching artists (80.0%) and classroom teachers (66.3%), supporting artist residencies/artists in the classroom programs (61.3%), and advocating for the arts (60.0%). Exhibit 37 provides an overview of the various services offered by the different groups of respondents.

Exhibit 37 – Services on Arts the Agency/Organization Offered

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Classroom teacher professional development	47	65.3	53	66.3	433	54.0	107	57.8
Develop arts curriculum	47	65.3	25	31.3	390	48.6	89	48.1
Develop arts policies	42	58.3	41	51.3	63	7.9	26	14.1
Teaching artist professional development	36	50.0	64	80.0	453	56.5	99	53.5
Classroom-based arts instruction	34	47.2	26	32.5	463	57.7	92	49.7
Arts advocacy	30	41.7	48	60.0	282	35.2	57	30.8
General arts instruction	30	41.7	16	20.0	297	37.0	80	43.2
Develop/administer arts assessments	30	41.7	21	26.3	166	20.7	45	24.3
Program evaluation	29	40.3	38	47.5	249	31.0	91	49.2
Arts education research	22	30.6	26	32.5	127	15.8	106	57.3
Pre-service teacher training in the arts	21	29.2	13	16.3	174	21.7	95	51.4
Provide funding/grants to arts orgs	19	26.4	69	86.3	62	7.7	9	4.9
Summer arts programs	12	16.7	18	22.5	455	56.7	43	23.2
Graduate level training in arts education	10	13.9	4	5.0	84	10.5	84	45.4
Artist mentoring of teachers	10	13.9	21	26.3	234	29.2	36	19.5
After school arts programs	10	13.9	20	25.0	396	49.4	39	21.1
After school arts instruction	9	12.5	14	17.5	423	52.7	33	17.8
Artist residencies in classrooms	6	8.3	49	61.3	421	52.5	34	18.4
Private arts instruction	3	4.2	4	5.0	289	36.0	11	5.9
Other arts programs	1	1.4	8	10.0	62	7.7	8	4.3

Office of education staff n = 72, arts council staff n = 80, arts/cultural organization staff n = 802, researchers/evaluators n = 185

EXPERIENCE WITH ASSESSMENT OF STUDENT KNOWLEDGE IN THE ARTS

The survey included questions about the various types of experiences respondents had (e.g., professional development), as well as their use of knowledge assessments to measure student learning. The vast majority of all respondents indicated they had some experience with the assessment of student knowledge in the arts, with no experience in assessing student learning reported by 15.6% of arts/cultural staff, 13.9% of arts council staff, and fewer than 10% of office of education staff and researchers. In terms of receiving training on the assessment of student knowledge in the arts, at least 50% of respondents in all four groups indicated they attended professional development on the topic. In contrast, fewer than half of respondents in all four groups received undergraduate- or graduate-level training on the assessment of student knowledge in the arts, including only 23.9% of arts/cultural organization staff and 19.4% of arts council staff.

Consistent with their role, a large percentage of office of education staff reported they conducted professional development (58.1%) and developed knowledge assessment tools/resources for use by others (54.8%). Arts council staff had the highest percentage of respondents that reported they required grantees to assess student arts knowledge (55.6%), which is expected since they were also the most likely group to indicate they provided funding and grants. Other than their attendance at professional development sessions, the arts/cultural organization staff had relatively few types of experiences with the assessment of student knowledge in the arts, with less than one-third of respondents reporting any other types of experiences. Finally, approximately half of the researchers/evaluators indicated they conducted research on student knowledge (50.3%), developed knowledge assessment tools/resources (49.0%), and received undergraduate or graduate training on the assessment of arts knowledge (48.3%). Exhibit 38 presents the types of activities each group experienced related to the assessment of student knowledge in the arts.

Exhibit 38 – Experiences Related to the Assessment of Student Knowledge in the Arts

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
No experience assessing knowledge in the arts	6	9.7	10	13.9	84	15.6	11	7.4
Attended professional development	37	59.7	45	62.5	270	50.0	82	55.0
Conducted professional development	36	58.1	22	30.6	106	19.6	66	44.3
Developed knowledge assessment tools/resources	34	54.8	24	33.3	179	33.1	73	49.0
Received undergrad or graduate training	28	45.2	14	19.4	129	23.9	72	48.3
Developed policies on knowledge assessment	24	38.7	11	15.3	75	13.9	38	25.5
Conducted research on student knowledge	24	38.7	5	6.9	91	16.9	75	50.3
Required grantees to assess student knowledge	14	22.6	40	55.6	37	6.9	16	10.7
Other arts knowledge experience	2	3.2	4	5.6	2	0.4	6	4.0

Office of education staff n = 62, arts council staff n = 72, arts/cultural organization staff n = 540, researchers/evaluators n = 149

In addition to reporting on their various types of experiences related to arts knowledge assessment, respondents also answered survey questions about their use of knowledge assessments in the arts. The types of knowledge assessments used by the office of education staff, arts council staff, arts/cultural organization staff, and researchers/evaluators varied somewhat across the groups. For the office of education staff, the two most commonly used types of assessments were tests developed by a classroom teacher/teaching artist (60.0%) and non-paper/pencil assessments (54.5%). Examples of non-paper/pencil assessments reported by the office of education staff were portfolios and performance assessments. The arts council staff most frequently reported

administering a survey to the teacher/artist to assess student knowledge in the arts (62.1%). Similarly, administering a survey to teachers/artists was the most commonly reported assessment type used by arts/cultural organization staff (63.2%) and researchers/evaluators (56.8%). While this is one perspective of student knowledge, studies have not been conducted to determine how teacher/artist perceptions align with actual gains in knowledge, and often these surveys ask respondents to provide one general score for the class as a whole rather than individual ratings. Nearly half of the arts council staff (48.3%) and researchers/evaluators (49.2%) also employed non-paper/pencil assessments to measure student knowledge in the arts (Exhibit 39). Consistent with the office of education staff responses, the two most frequently cited non-paper/pencil assessments by the arts council staff and researchers/evaluators were portfolios and performance assessments. However, these methods are better aligned with the assessment of student skills than knowledge, likely indicating a lack of understanding of the distinction between art knowledge and art skills similar to that found among district and school staff.

Exhibit 39 – Types of Assessments Used to Measure Student Knowledge in the Arts

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Test developed by classroom teacher/teaching artist	33	60.0	21	36.2	135	30.1	52	39.4
Non-paper/pencil assessments	30	54.5	28	48.3	168	37.5	65	49.2
Test developed by school/organization	21	38.2	9	15.5	163	36.4	33	25.0
Teacher/artist survey of student knowledge	20	36.4	36	62.1	283	63.2	75	56.8
Test included with textbook or lesson	16	29.1	4	6.9	54	12.1	22	16.7
Test from my district	14	25.5	1	1.7	20	4.5	6	4.5
Computer-based testing program	13	23.6	3	5.2	16	3.6	7	5.3
Test from my state	12	21.8	2	3.4	34	7.6	14	10.6
Test developed by evaluator/consultant	11	20.0	14	24.1	112	25.0	34	25.8
Test found on Internet	6	10.9	3	5.2	17	3.8	7	5.3
Test purchased from testing agency	3	5.5	0	0.0	5	1.1	7	5.3
Other knowledge assessments	3	5.5	12	20.7	23	5.1	8	6.1

Office of education staff n = 55, arts council staff n = 58, arts/cultural organization staff n = 448, researchers/evaluators n = 132

Respondents were also asked to identify how the knowledge assessments they used were developed. Sixty percent of the office of education staff reported they used teacher/school-developed knowledge assessments. In contrast, less than 16% of the arts council staff, arts/cultural organization staff, and researchers/evaluators indicated they used teacher/school-developed knowledge assessments. Arts council staff (62.5%) and arts/cultural organization staff (50.0%) most frequently reported they used externally developed assessments, such as those developed by testing agencies, consultants, and evaluators. The researchers/evaluators also reported using externally

developed (55.0%) assessments, often ones they developed as the external consultant. Researchers/evaluators also reported using district-developed (48.3%) and arts organization-developed (44.3%) assessments, which are both common practices in the research field since often they are the only assessment tools readily available (Exhibit 40).

Exhibit 40 – Use of Knowledge Assessments Developed by Various Sources

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Teacher/school-developed	37	59.7	10	13.9	84	15.6	11	7.4
District-developed	24	38.7	14	19.4	129	23.9	72	48.3
Externally-developed	20	32.3	45	62.5	270	50.0	82	55.0
Arts organization-developed	17	27.4	22	30.6	106	19.6	66	44.3

Office of education staff n = 62, arts council staff n = 72, arts/cultural organization staff n = 540, researchers/evaluators n = 149

Overall, the four groups of respondents varied in their experiences assessing student knowledge in the arts. A greater proportion of office of education staff and researchers/evaluators reported engaging in assessment-related activities than arts council and arts/cultural organization staff, such as creating assessment tools, developing assessment policies, conducting research, and conducting professional development. Office of education staff and researchers/evaluators also reported using more types of assessment tools to measure student knowledge. Office of education staff reported using teacher/school-developed assessment tools most often, while arts council staff, arts/cultural organization staff, and researchers/evaluators were more likely to use externally developed tools to assess student knowledge.

EXPERIENCE WITH ASSESSMENT OF STUDENT SKILLS IN THE ARTS

The majority of office of education staff, arts council staff, arts/cultural organization staff, and researchers/evaluators reported they had some experience with the assessment of student skills in the arts, with fewer than twenty percent of each group indicating they had no experience assessing student arts skills. Data related to training on the assessment of student skills in the arts showed that respondents from all four groups were more likely to learn about skills assessment through professional development, while between 22.1% and 43.6% of respondents reported receiving undergraduate- or graduate-level training on the topic.

Overall, office of education staff had the most varied types of experiences related to the assessment of student skills in the arts. Large percentages of the office of education staff indicated they attended professional development on skills assessments (63.9%), conducted professional development on skills assessment (60.7%), and developed art assessment tools/resources (55.7%). Half of the arts council staff and 43.2% of the arts/cultural organization staff reported attending professional development, while smaller percentages indicated they conducted professional

development on skills assessment (27.9% and 19.9%) or developed art assessment tools/resources (27.9% and 31.8%). The arts council staff stood out from the other three groups in that 44.1% had required grantees to assess student arts skills, while no more than 18% of the other three groups reported this type of experience, which is consistent with the respondents' roles since arts council staff were much more likely to offer arts funding and grants. Nearly half of researchers/evaluators indicated they had developed assessment tools, conducted research on student skills in the arts, and received undergraduate or graduate training on skills assessments (Exhibit 41).

Exhibit 41 – Experiences Related to the Assessment of Student Skills in the Arts

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
No experience assessing student skills in the arts	5	8.2	13	19.1	92	17.3	20	14.3
Attended professional development on skills assessment	39	63.9	34	50.0	230	43.2	72	51.4
Conducted professional development on skills assessment	37	60.7	19	27.9	106	19.9	56	40.0
Developed art assessment tools/resources	34	55.7	19	27.9	169	31.8	65	46.4
Received undergrad or graduate training on skills assessment	25	41.0	15	22.1	126	23.7	61	43.6
Developed policies on assessment of skills	24	39.3	8	11.8	80	15.0	35	25.0
Conducted research on student skills	18	29.5	5	7.4	72	13.5	64	45.7
Required grantees to assess student skills	11	18.0	30	44.1	32	6.0	15	10.7
Other arts skills experience	0	0.0	1	1.5	6	1.1	0	0.0

Office of education staff n = 61, arts council staff n = 68, arts/cultural organization staff n = 532, researchers/evaluators n = 140

Findings about the types of assessments used by the office of education staff, arts council staff, arts/cultural organization staff, and researchers/evaluators to measure student skills indicated all four groups use a wide variety of assessment methods. Over 85% of office of education staff and over 66% of arts council staff and researchers/evaluators reported that they used rubrics, portfolio reviews, observation protocols, performance-based assessments, and student self-assessments. Although a large number of arts/cultural organization staff reported they used observation protocols (80.9%), performance-based assessments (74.7%), and self-assessments (69.4%), comparably smaller numbers indicated that they used rubrics (54.3%) and portfolio reviews (45.7%). Additionally, the arts council staff (66.0%), arts/cultural organization staff (68.5%), and researchers/evaluators (54.7%) administered a survey to teachers/artists to gauge student skills at higher rates than did the office of education staff (39.3%). As explained previously, paper-pencil tests are generally not appropriate for measuring arts skills. However, more than one-third of all

four groups reported using paper-pencil tests to assess student skills in the arts (Exhibit 42). Although this is a smaller proportion of respondents compared to district and school staff, this finding again indicates large proportions of the field that may not clearly distinguish arts knowledge from arts skills, which calls into question the validity of some assessments used to measure student learning in the arts and points to a need for professional development on the topic. A common understanding of the difference between knowledge and skills will assist in communication across groups and improve assessment practices.

Exhibit 42 – Types of Assessments Used to Measure Student Skills in the Arts

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Rubric	53	94.6	37	78.7	236	54.3	98	83.8
Portfolio review	52	92.9	31	66.0	199	45.7	84	71.8
Observation protocol	49	87.5	37	78.7	352	80.9	101	86.3
Performance-based assessment	49	87.5	35	74.5	325	74.7	97	82.9
Self-assessment	48	85.7	38	80.9	302	69.4	88	75.2
Checklist	37	66.1	23	48.9	114	26.2	54	46.2
Paper-pencil test	31	55.4	17	36.2	149	34.3	51	43.6
Teacher/artist survey of student skills	22	39.3	31	66.0	298	68.5	64	54.7
Computer software	12	21.4	1	2.1	22	5.1	14	12.0
Other skills measures	1	1.8	2	4.3	10	2.3	7	6.0

Office of education staff n = 56, arts council staff n = 47, arts/cultural organization staff n = 435, researchers/evaluators n = 117

Consistent with the data related to assessing student knowledge in the arts, 63.9% of the office of education staff indicated they used teacher/school-developed skills assessments. However, for arts council staff, arts/cultural organization staff, and researchers/evaluators, the skills assessments used were developed by more varied sources. While more than 50% of each group used externally developed knowledge tests, this percentage dropped closer to 25% for skills assessments (Exhibit 43).

Exhibit 43 – Use of Skills Assessments Developed by Various Sources

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Teacher/school-developed	39	63.9	25	36.8	172	32.3	58	41.4
District-developed	24	39.3	6	8.8	56	10.5	20	14.3
Externally developed	18	29.5	14	20.6	145	27.3	31	22.1
Arts organization-developed	18	29.5	11	16.2	160	30.1	25	17.9

Office of education staff n = 61, arts council staff n = 68, arts/cultural organization staff n = 532, researchers/evaluators n = 140

Overall, these staff indicated a range of experiences in assessing student skills in the arts. Office of education staff reported engaging in the greatest number of activities related to skills assessment, followed closely by arts council staff and arts researchers. Arts/cultural organization staff reported the fewest types of skills assessment experiences, which is interesting since they are more likely to be the providers of arts instruction and responsible for student-level assessment. All four groups used a variety of assessment tools to measure student skills, and those tools were developed by an assortment of sources.

FINDING AND DEVELOPING ARTS-RELATED ASSESSMENT TOOLS

In order to address the current status of arts assessment, the survey also asked participants specific questions about the actions they take when they need to assess student knowledge or skills in the arts. More specifically, the survey included questions about the steps taken when an assessment is needed and where respondents search for existing assessment tools, as well as inquiring about the single most useful assessment tool they had used, including who developed it, who scored it, and how the data were used.

Survey findings indicate that all four groups of respondents take multiple actions when they need to assess student knowledge or skills in the arts. Nearly three-quarters of office of education staff (73.2%) and researchers/evaluators (72.1%) and over half of arts council staff (50.8%) and arts/cultural organization staff (61.5%) indicated they would create a new tool when they had to assess student knowledge or skills. Additionally, 58% to 68% of all four groups reported they would modify existing tools they previously used. In comparison to arts/cultural organization staff (49.5%) and researchers/evaluators (39.5%), a larger proportion of the office of education staff (60.7%) indicated they would seek professional development or workshops on assessment. Additionally, arts council staff were much more likely to search for an existing tool (80.0%) and hire someone to create a new assessment tool (44.6%) than office of education staff, arts/cultural organization staff, and researchers/evaluators (Exhibit 44).

Exhibit 44 – Actions Taken When Needing to Assess Student Knowledge or Skills

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Create a new tool	41	73.2	33	50.8	313	61.5	93	72.1
Modify existing tool previously used	35	62.5	38	58.5	329	64.6	87	67.4
Seek PD/workshops on assessment	34	60.7	35	53.8	252	49.5	51	39.5
Use one already developed by me/my agency/organization	31	55.4	26	40.0	274	53.8	72	55.8
Search for existing tool	29	51.8	52	80.0	302	59.3	74	57.4
Hire someone to develop one	7	12.5	29	44.6	125	24.6	8	6.2
Other	0	0.0	3	4.6	2	0.4	1	0.8

Office of education staff n = 56, arts council staff n = 65, arts/cultural organization staff n = 509, researchers/evaluators n = 129

Respondents who indicated they would search for existing tools when they need to assess student knowledge or skills in the arts were asked a follow-up question to identify where specifically they would search. Respondents from each staff category most frequently reported that they used a search engine, such as Google or Yahoo, to look for existing assessment tools. Arts council staff (64.0%) were more likely than the other three groups of respondents to report they would contact specific agencies. Across all respondents, agencies identified most often were the National Guild for Community Arts Education, the State Education Agency Directors of Arts Education (SEADAE), the NAEA, and the NEA. Between 34% and 42% of all four groups of respondents indicated they would visit websites, such as the Kennedy Center's ArtsEdge website and the NEA website, when they needed to search for existing assessment tools. It should be noted that the NEA website currently does not have any examples of assessment tools, but the natural traffic flow to the website lends itself to either offering such examples or links sites with examples. Researchers/evaluators were much more likely than the other three groups to indicate they look for assessment tools at libraries (Exhibit 45), which may stem from the large percentage of researchers/evaluators who work at institutions of higher education and have easy access to on-campus libraries.

Exhibit 45 – Where Respondents Look for Assessment Tools

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Search engine	22	75.9	38	76.0	245	82.2	58	79.5
Contact specific agency	13	44.8	32	64.0	131	44.0	27	37.0
Contact specific person	13	44.8	22	44.0	87	29.2	18	24.7
Websites	11	37.9	21	42.0	102	34.2	30	41.1
Library	1	3.4	7	14.0	57	19.1	31	42.5
Other	0	0.0	6	12.0	4	1.3	3	4.1

Office of education staff n = 29, arts council staff n = 50, arts/cultural organization staff n = 298, researchers/evaluators n = 73

IDENTIFYING THE MOST USEFUL ASSESSMENT TOOL

Survey respondents were also asked to identify the single assessment tool they found to be most useful in measuring student learning in the arts. For that assessment tool, participants were asked a series of questions about the tool, including who developed the tool, what was the primary purpose for using the tool, who scored the assessment, and how the resulting data were used.

Survey respondents reported a variety of individuals and organizations developed the assessment tool they considered most useful. Approximately one-third of the office of education staff reported a state education agency (35.9%) or a teaching artist/art specialist (33.3%) developed the assessment tool they found most useful. Half of arts council staff reported a teaching artist/art specialist created their most useful assessment tool. Arts/cultural organization staff and

researchers/evaluators indicated their favored assessment tools were developed by varied sources, including teaching artists/arts specialists, school/arts organization, external consultant/evaluators, and classroom teachers (Exhibit 46).

Exhibit 46 – Who Developed the Assessment Tool

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
State education agency	14	35.9	0	0.0	7	2.4	2	2.6
Teaching artist/art specialist	13	33.3	7	50.0	90	31.5	29	38.2
Classroom teacher	5	12.8	0	0.0	22	7.7	10	13.2
School district	2	5.1	0	0.0	3	1.0	0	0.0
Evaluator or external consultant	2	5.1	3	21.4	44	15.4	15	19.7
School/arts organization	1	2.6	3	21.4	108	37.8	10	13.2
Collaboration with external partner	1	2.6	1	7.1	2	0.7	3	3.9
Testing agency	0	0.0	0	0.0	4	1.4	6	7.9
Included with textbook or lesson plans	0	0.0	0	0.0	3	1.0	0	0.0
Found on the Internet	0	0.0	0	0.0	2	0.7	0	0.0
Other	1	2.6	0	0.0	1	0.3	1	1.3

Office of education staff n = 39, arts council staff n = 14, arts/cultural organization staff n = 286, researchers/evaluators n = 76

The most commonly reported purpose for all four groups of respondents was to measure student progress/learning. Nearly two-thirds of the arts council staff reported they administered assessments for program improvement and program evaluation, and these percentages were slightly higher for arts/cultural organization staff. Additionally, 37.8% of the arts/cultural organization staff used the assessment tools due to a funder's requirement. Among researchers and evaluators, 60.0% employed the assessment tool for purposes of program evaluation. Relatively low proportions of all four groups reported the assessment was required by a district or school, or that the assessment was used for a classroom test or student grade (Exhibit 47).

Exhibit 47 – Purpose of the Assessment Tool

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Measure student progress/learning	27	71.1	10	71.4	216	76.3	54	72.0
Program improvement	13	34.2	9	64.3	192	67.8	35	46.7
Program evaluation	11	28.9	9	64.3	207	73.1	45	60.0
Required by state	10	26.3	1	7.1	20	7.1	10	13.3
Required by district	7	18.4	1	7.1	15	5.3	3	4.0
Required by school	6	15.8	1	7.1	27	9.5	8	10.7
Required by funder	4	10.5	4	28.6	107	37.8	12	16.0
Classroom test/grade	4	10.5	3	21.4	38	13.4	17	22.7
Other	1	2.6	0	0.0	18	6.4	7	9.3

Office of education staff n = 38, arts council staff n = 14, arts/cultural organization staff n = 238, researchers/evaluators n = 75

The survey also asked respondents to indicate how the assessment was scored. Classroom teachers and teaching artists/arts specialists were commonly cited by all four respondent groups as the person who scored the assessment. Approximately one-third of arts council staff also indicated student peers and arts organization staff were used to score the assessment tool, and 40.8% of researchers indicated the evaluator or external consultant, often themselves, scored the assessment (Exhibit 48).

Exhibit 48 – The Individuals and Organizations that Scored the Assessments

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Classroom teacher	17	43.6	9	64.3	88	31.7	28	36.8
Teaching artists/arts specialists	14	35.9	8	57.1	135	48.6	32	42.1
Student graded by him/herself	11	28.2	3	21.4	55	19.8	18	23.7
District scoring committee	9	23.1	0	0.0	3	1.1	0	0.0
Student graded by peers	7	17.9	5	35.7	30	10.8	13	17.1
State education agency	7	17.9	0	0.0	4	1.4	2	2.6
School district	2	5.1	0	0.0	2	0.7	2	2.6
Testing agency	5	12.8	0	0.0	10	3.6	3	3.9
Arts organization staff	1	2.6	5	35.7	100	36.0	7	9.2
Evaluator/consultant	1	2.6	4	28.6	74	26.6	31	40.8
Other	0	0.0	0	0.0	11	4.0	3	3.9

Office of education staff n = 39, arts council staff n = 14, arts/cultural organization staff n = 278, researchers/evaluators n = 76

Approximately half of office of education staff reported the assessment data were used for formative feedback to students (56.4%), program evaluation (46.2%), and program/lesson improvement (43.6%). In contrast, nearly all arts council staff indicated the data were used for

program evaluation (85.7%) and program/lesson improvement (85.7%). Arts/cultural organization staff and researchers/evaluators also reported high levels of use for program evaluation (78.6% and 63.2%) and program/lesson improvement (72.2% and 59.2%). Additionally, 48.4% of arts/cultural organization staff reported the data to a funding agency and 44.1% used assessment data to provide formative feedback to students. Consistent with their roles, more researchers/evaluators used the assessment data to contribute to research (30.3%) and to publish in a journal or use for a conference presentation (17.1%) than any of the other three groups of respondents (Exhibit 49).

Exhibit 49 – How Assessment Data were Used

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Formative feedback to students	22	56.4	6	42.9	124	44.1	32	42.1
Program evaluation	18	46.2	12	85.7	221	78.6	48	63.2
Program/lesson improvement	17	43.6	12	85.7	203	72.2	45	59.2
Student grade	13	33.3	2	14.3	49	17.4	29	38.2
District accountability	12	30.8	0	0.0	12	4.3	5	6.6
School accountability	11	28.2	2	14.3	28	10.0	17	22.4
Contribute to research	6	15.4	4	28.6	56	19.9	23	30.3
Reported to funding agency	4	10.3	7	50.0	136	48.4	20	26.3
Published in journal/conference presentation	2	5.1	0	0.0	12	4.3	13	17.1
Unknown	1	2.6	0	0.0	6	2.1	2	2.6
Other	1	2.6	0	0.0	10	3.6	3	3.9

Office of education staff n = 39, arts council staff n = 14, arts/cultural organization staff n = 281, researchers/evaluators n = 76

Similar to the findings for district and school staff, the majority of the office of education staff (69.2%), arts council staff (64.3%), arts/cultural organization staff (75.8%), and researchers/evaluators (71.1%) reported they encountered challenges utilizing the assessment they found most useful. Again, the most commonly reported issue was time, with all four groups reporting they had insufficient time to administer and score the assessment. Respondents also noted difficulties they encountered training artists to consistently administer and score the assessments. Furthermore, respondents referred to the subjective nature (i.e., subjective myth) of arts assessment and the difficulties related to quantifying the assessment data. Finally, the respondents reported that teachers and school administrators' lack of commitment to administering the assessments posed a challenge.

ARTS ASSESSMENT NEEDS AMONG POLICYMAKERS, ARTS AND CULTURAL STAFF, AND RESEARCHERS

Policymakers, arts and cultural staff, and researchers were also asked about the needs of the field and their organizations related to the assessment of student learning in the arts. As with district and

school staff, qualitative analysis of their responses to these open-ended questions separated into four primary categories:

1. Guidance
2. Trained Professionals
3. Making the Case
4. Additional Needs

GUIDANCE

Respondents expressed a need for various forms of guidance related to the assessment of student learning in the arts, including a clear framework linking standards to curriculum and assessment, exemplar tools, alternative assessments, models, resources, and professional learning communities (PLCs). As was the case with district and school staff, a clear framework was the most common form of guidance needed according to office of education staff, arts council staff, and researchers/evaluators. For arts/cultural organization staff, the need for a framework was second behind the need for exemplar tools. The need for guidance in terms of arts standards, curriculum, and aligning both with assessment and accountability was strongly evident in many responses, such as:

> Broader discussion of arts assessment should include a balanced dialogue about: 1. What we are assessing, 2. Why we are assessing it, 3. How we are approaching assessment, and 4. What are the anticipated and unintended learning outcomes we can expect to achieve from the assessment.
>
> [Our greatest need is] the development of school-, district-, and state-level accountability systems that are based on assessing student achievement of the standards/benchmarks. There needs to be a state reporting process for tracking and reporting student achievement in the arts.
>
> A common vision and purpose for arts education and how each stakeholder in the delivery system meets those shared understandings; what their role is within the delivery system. A clearer vision for learning expectations in the arts that includes valid measurement tools and how to use assessment to inform student learning, curriculum, and instruction. How to use assessment data to inform programmatic decisions.

More than one-quarter of respondents in each group expressed a need for exemplar tools for assessing student learning in the arts. One art organization respondent asked simply for "a consistent evaluation form that could be used across arts organizations to assess student learning." Another called for "a standardized assessment tool, as creative as the work we are evaluating, that translates student work and response into quantitative research." An office of education staff member identified the need for exemplar tools as:

> Quality arts assessments linked to national standards, based on a collaboratively developed content scope, ranging from unit-embedded performance tasks to online selected response items with multimedia prompts.

The need for alternative assessments was also a need expressed by all four respondent groups. Almost thirty percent of office of education staff respondents identified alternative assessments as a need of the field, including one who commented:

> Fine arts assessments should represent a student's body of work over an extended period of time, not simply an end-of-grading period test of multiple-choice questions. Assessment in fine arts should not be about a "right/wrong" test, but, instead, an appraisal conducted in a content-rich environment that is used daily to evaluate students' progress, understanding, interests, curiosity, and creativity. We should assess what we value; not value what we assess.

Other responses in support of alternative assessments included:

> I regret that the arts have gone toward high-stakes standards and assessments as have the humanities and sciences. Instead, I think that the portfolio approach, studio practice, apprenticeships and critiques are more in the tradition of the arts. In particular, project-based work that blends arts and sciences is much needed.

> Standardizing tests to test a non-standardized knowledge is ineffective. Students' knowledge and skills should be assessed through a two-fold process of interview/exam and portfolio review. Both should address the specific visual arts language being addressed by the student in relation to the foundational skills and processes available to them as it relates to their work.

Many respondents were seeking arts assessment models, including systems of assessment or evaluation and examples of where such models are working. One arts council representative requested "models of different levels of assessment that are affordable and applicable across different types of programs." An evaluator expressed a desire to "preview arts assessment models from successful school districts so we can compare them with our district in order to optimize [assessment]."

Resources, such as how-to materials and places to go to learn about arts assessment, were occasionally identified as needed, particularly by arts and cultural organization staff (13.6%) and state/county office of education staff (10.6%). Comments regarding the need for assessment-related resources included:

> As a smaller arts organization, we struggle with knowing how to develop surveys, even though we use the logic model of evaluation. How does a small group with little staff or time learn how to design good surveys?

> It would be nice not to have to spend hours looking for relevant assessment information online, often coming away empty-handed. If I had not gone to recent National Arts

> Education Association conferences, I would not have had the resources to get our districts as far as we have come in setting up performance assessments in the arts.

Exhibit 50 presents the number of qualitative responses related to the types of guidance needed for assessing student learning in the arts.

Exhibit 50 – Guidance

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Framework	26	39.4	27	36.5	127	20.6	61	36.5
Alternative assessments	19	28.8	12	16.2	119	19.3	40	24.0
Exemplar tools	17	25.8	20	27.0	203	32.8	45	26.9
Models	10	15.2	14	18.9	80	12.9	27	16.2
Resources	7	10.6	7	9.5	84	13.6	6	3.6
Formative assessment	6	9.1	0	0.0	7	1.1	3	1.8
Professional learning communities	6	9.1	7	9.5	55	8.9	25	15.0
Policy	0	0.0	6	8.1	7	1.1	10	6.0

Office of education staff n = 66, arts council staff n = 74, arts/cultural organization staff n = 618, researchers/evaluators n = 167

TRAINED PROFESSIONALS

Respondents also expressed a need for trained professionals in the area of arts assessment, encompassing both professional development and the need for qualified arts educators to teach and assess arts. Across the board, professional development, particularly training on the importance of quality arts assessment, was identified as a need of the field. Each group identified professional development as a key need in this category, ranging from a low of 22.2% for researchers/evaluators to a high of 44.6% for arts council staff. In the words of one arts council respondent:

> [We need] better professional development, especially for elementary teachers who are the individuals delivering arts instruction. They need continued follow-up and mentoring until assessing students becomes part of their regular teaching practice. They assess reading and math without thought, but assessing the arts is threatening. The field needs to stop any conversation that starts with "there are no mistakes in art" or "in art, it's about self-expression and everything is fine." It isn't fine and we've done a major disservice to our children and youth and to teachers and parents. You CAN have muddy colors, your song can be off key, you may forget to project your voice. There are standards for excellence in the arts and teachers need to be aware of that. They need to know that just as one needs knowledge and skills for language arts, the arts has its own body of knowledge and skills that are rigorous and measurable.

Additional comments regarding the importance of professional development for arts assessment included:

> I see a tremendous lack of teacher education within the public school systems in general. There seems to be little or no time for teacher training in arts assessment.
>
> We need more professional development than we already have to help teachers assess student progress in very short time periods. We need to teach teachers how to use the revised curriculum standards that include more assessment assistance.
>
> [We need] professional development enabling arts educators and artists to better understand the benefits and techniques of assessment in their field.

Respondents also indicated a need for certified arts educators or teaching artists, rather than general education teachers, to be charged with instructing and assessing student learning in the arts. Nearly ten percent of office of education staff expressed this as a priority need of the field, including one who offered the following perspective:

> The arts involve both process and final product, both being valid to assess. But assessing information and facts are usually irrelevant, so anyone doing the assessing must have a valid arts background themselves to understand the context of the assessment. Even advanced degrees in other education areas don't help with assessing student progress in the arts. With all due respect, my peers and people in my industry are the only "who" or "what" that our organization could use. Everyone else is just in the way.

Exhibit 51 presents data related to the need for training and trained professionals for assessing student learning in the arts.

Exhibit 51 – Trained Professionals

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Professional development	22	33.3	33	44.6	142	23.0	37	22.2
Certified arts educators	6	9.1	4	5.4	26	4.2	3	1.8
University training	5	7.6	4	5.4	11	1.8	12	7.2

Office of education staff n = 66, arts council staff n = 74, arts/cultural organization staff n = 618, researchers/evaluators n = 167

MAKING THE CASE

Respondents across all four groups also identified a need to "make the case" for arts instruction and assessment, particularly by using empirical research and expressing the value of the arts. More than one-fifth of arts/cultural organization staff (24.1%), arts researchers/evaluators (23.4%), and arts council staff (20.3%) viewed empirical research as a key need in the field of arts assessment. Ideas for necessary research were varied and included measuring the impact of arts instruction on other

academic subject areas, quantifying the effect of arts-related programs, and making the case for continued funding of both arts instruction and arts assessment. Respondent comments included:

> I would like to see more definitive research that supports the benefits of studying the arts so that the arts will be recognized as vital to a curriculum in the K-12 school.
>
> Longitudinal studies that follow students for a prolonged period of time to see how much influence the depth and breadth of the programs exerts.
>
> Measured data about the impact of arts knowledge and skills on other subject areas, standardized tests, graduation rates, and critical thinking ability.
>
> Gathering better evidence of the effect of learning in the arts on student cognition and focus. Not "the arts improve literacy" but "the arts improve students' ability to learn."

In addition, respondents identified valuing the arts as a need of the field, both intrinsically and with respect to the effect of arts exposure on other factors (e.g., student learning in other subjects, critical thinking, self-esteem). Some respondents agreed with their district and school staff counterparts on the need to value the arts as a legitimate discipline on par with other academic content areas. Comments regarding the value of the arts included:

> [We need] an understanding of the purpose and value of the arts not just as a discipline in itself but how the intrinsic nature of the arts can enhance non-arts classroom learning and also be supportive of arts education.
>
> The relationship between the arts and ways of thinking such as inquiry and questioning, problem solving, shifting between multiple perspectives, identity formation, and understandings of cultural processes, aesthetic systems, and worldview perspectives.
>
> Unfortunately, in the U.S., we don't broadly value any learning that we do not assess systematically. This tragic fact has undermined arts education for decades, especially beyond K-5. To assess arts learning is to make sure students receive this essential education in more districts, more states, more often.

Office of education staff were much more likely to express a need for statewide and/or high-stakes assessment in the arts, along with increased accountability. More than twelve percent of office of education staff expressed this need compared to less than three percent of arts council staff, arts/cultural organization staff and researchers/evaluators. Respondent comments included:

> Accountability. While people balk at NCLB, it caused change. School leaders have been shaking in their boots for the past few years because they know they are accountable for achievement results and failure to perform has major consequences. Where is that accountability in relation to the arts? We need that fear! Until states and schools are held accountable for teaching the arts as core, nothing will change.
>
> My vision would be mandatory reporting about how a state provides instruction and assesses the arts, and the arts need to be a part of adequate yearly progress. If states do

not provide this data, they will lose funding. If they do provide the data, they will have a funding source dedicated to this work.

All four arts - dance, music, theater and visual arts - need to be assessed nationwide at the elementary, middle and high school levels, to ensure instruction and student achievement.

Exhibit 52 presents the qualitative data for office of education staff, arts council staff, arts/cultural organization staff, and researchers/evaluators regarding making the case for the arts and arts assessment.

Exhibit 52 – Making the Case

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Value of arts	11	16.7	10	13.5	100	16.2	31	18.6
Statewide/high-stakes testing	8	12.1	2	2.7	9	1.5	2	1.2
Data management	6	9.1	1	1.4	74	12.0	0	0.0
Research	6	9.1	16	21.6	149	24.1	39	23.4
Support	2	3.0	0	0.0	29	4.7	7	4.2
Advocacy	0	0.0	0	0.0	18	2.9	0	0.0

Office of education staff n = 66, arts council staff n = 74, arts/cultural organization staff n = 618, researchers/evaluators n = 167

ADDITIONAL NEEDS

While several additional needs related to arts assessment were identified through the survey, the overwhelming additional need expressed across the four groups of respondents was funding. Respondents indicated needing funding for several arts assessment-related activities, including:

> Funding for arts assessment itself and [for] training at the senior staff level about the importance [of arts assessment]. It is something that you have to spend money on to do properly.

> We have developed [an assessment program that] tests fourth grade art and music with two forms of a 45-item selected response test and performance tasks. We also have an intermediate level art and music test which we have field-tested, and an entry-level dance and theater test. The later have been suspended due to funding issues.

> We need funding in order to assess the degree to which students are meeting state standards in the fine arts. It is important that all states have access to these resources for measuring outcomes.

> Funding for organizations to properly assess students' knowledge and skill set. Our organization is currently limited in what we can assess due to the cost.

In addition to funding, some respondents identified other needs related to arts assessment, including technology, time, and the ability to provide access to all students and meet the needs of diverse student populations. One respondent characterized the latter as:

> How do I include students with special needs in an inclusive classroom in terms of their atypical artistic development and assess them by acknowledging their unique strengths and weaknesses as a characteristic of a neurological learning type, rather than focusing on their disruptive behavior, since this is merely a symptom of the educational system's failure to address their learning needs?

Exhibit 53 presents data reflecting respondents' additional needs related to assessing student learning in the arts.

Exhibit 53 – Additional Needs

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Funding	18	27.3	26	35.1	179	29.0	28	16.8
Diverse students	6	9.1	0	0.0	39	6.3	9	5.4
Technology	3	4.5	4	5.4	9	1.5	12	7.2
None	1	1.5	1	1.4	2	0.3	19	11.4
Anti-assessment	0	0.0	1	1.4	22	3.6	10	6.0
Subjective myth	0	0.0	2	2.7	13	2.1	1	0.6
Time	0	0.0	0	0.0	16	2.6	0	0.0

Office of education staff n = 66, arts council staff n = 74, arts/cultural organization staff n = 618, researchers/evaluators n = 167

OVERVIEW OF POLICYMAKER, ARTS/CULTURAL ORGNAIZATION STAFF, AND RESEARCHER/EVALUATOR NEEDS

In addition to separating the qualitative codes into the above categories, this section provides an overview of all the needs of the field expressed by office of education staff, arts council staff, arts/cultural organization staff, and researchers/evaluators. As noted above, various types of guidance were the most often cited need, specifically in terms of a framework to guide instruction and assessment, professional development, and examples of high-quality assessment tools. Exhibit 54 presents the number of respondents who reported the following as needs of the field.

Exhibit 54 – Overview of the Needs of the Field

	State/County Office of Education Staff		State/County Office Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers/ Evaluators	
	n	%	n	%	n	%	n	%
Framework	26	39.4	27	36.5	127	20.6	61	36.5
Professional development	22	33.3	33	44.6	142	23.0	37	22.2
Alternative assessments	19	28.8	12	16.2	119	19.3	40	24.0
Funding	18	27.3	26	35.1	179	29.0	28	16.8
Exemplar tools	17	25.8	20	27.0	203	32.8	45	26.9
Value of arts	11	16.7	10	13.5	100	16.2	31	18.6
Models	10	15.2	14	18.9	80	12.9	27	16.2
Statewide/high-stakes testing	8	12.1	2	2.7	9	1.5	2	1.2
Resources	7	10.6	7	9.5	84	13.6	6	3.6
Research	6	9.1	16	21.6	149	24.1	39	23.4
Professional learning communities	6	9.1	7	9.5	55	8.9	25	15.0
Certified arts educators	6	9.1	4	5.4	26	4.2	3	1.8
Data management	6	9.1	1	1.4	74	12.0	0	0.0
Diverse students	6	9.1	0	0.0	39	6.3	9	5.4
Formative assessment	6	9.1	0	0.0	7	1.1	3	1.8
University training	5	7.6	4	5.4	11	1.8	12	7.2
Technology	3	4.5	4	5.4	9	1.5	12	7.2
Support	2	3.0	0	0.0	29	4.7	7	4.2
None	1	1.5	1	1.4	2	0.3	19	11.4
Policy	0	0.0	6	8.1	7	1.1	10	6.0
Subjective myth	0	0.0	2	2.7	13	2.1	1	0.6
Anti-assessment	0	0.0	1	1.4	22	3.6	10	6.0
Advocacy	0	0.0	0	0.0	18	2.9	0	0.0
Time	0	0.0	0	0.0	16	2.6	0	0.0

Office of education staff n = 66, arts council staff n = 74, arts/cultural organization staff n = 618, researchers/evaluators n = 167

Summary of Perspectives on Student Assessment in the Arts

Looking across all six groups of respondents, several patterns and themes emerged. The overwhelming majority reported having some experience with the assessment of student learning in the arts, and from their responses the following key findings emerged:

Respondents have Multiple Roles and their Assessment Experiences are Aligned with those Roles – Office of education staff, district staff, and researchers/evaluators reported more varied types of experiences with arts assessment, such as conducting professional development related to arts assessment, establishing arts assessment policies, and designing tools and resources for use by others. Arts/cultural staff and school staff, who are the primary providers of arts instruction, reported the fewest types of experiences in assessing student learning in the arts.

Professional Development is the Primary Source of Training on Assessment of Student Learning – In general, more than half of respondents across all groups reported they received training on assessing student knowledge and skills in the arts via professional development workshops or conferences. Fewer than half of all respondents, including fewer than one-quarter for some respondent groups, reported receiving undergraduate- or graduate-level training on assessing student learning. Two implications stem from this finding: (1) professional development plays a key role in preparing educators and others to assess student learning, and (2) universities need to include coursework on assessing student learning.

A Wide Variety of Assessment Tools are Used – For the types of knowledge assessments used, office of education staff, district staff, and school staff were more likely to use a teacher- or artist-developed test, while arts council staff, arts/cultural organization staff, and researchers/evaluators were more likely to use a survey administered to the teacher or artist to gauge student knowledge. All groups of respondents reported using many different types of skills assessment tools, including rubrics, observation protocols, portfolio reviews, and performance-based assessments. In general, arts/cultural organization staff reported the lowest levels of assessment use.

Respondents were Most Likely to use Skills Assessment Tools Developed by Teachers and Teaching Artists – For the assessment of student *skills*, the use of tools developed by a teacher or teaching artist was the most common response across all six respondent groups. The majority of office of education staff, district staff, and school staff also reported using teacher/teaching artist-developed tools for the assessment of student *knowledge* in the arts. In contrast, the most common response from arts council staff, arts/cultural organization staff, and researchers/evaluators was the use of externally developed knowledge assessments.

Respondent Groups use Assessment Data for Different Purposes – More than half the district and school staff reported using data to as part of a student grade and to provide formative feedback to students. In contrast, arts council staff, arts/cultural organization staff, and researchers/evaluators

were much more likely to indicate they used data for program evaluation and program/lesson improvement purposes. Further, arts council and arts/cultural organization staff were much more likely to report collecting data due to a funding requirement than any other respondent group.

Lack of Clarity between Knowledge and Skills – Respondents across all groups reported measuring student knowledge with methods more appropriate for measuring skills, and vice versa. This indicated respondents may not clearly distinguish between knowledge and skills, and calls into question to the validity of assessments designed by those who may not fully differentiate knowledge from skills.

There is no Single Method or Place Used to Locate Assessment Tools – Respondents across all groups employed myriad methods when they needed to assess student learning in the arts, particularly modifying tools they previously used, creating new ones, and searching for existing tools – primarily via large Internet search engines like Google and Yahoo. In addition, survey respondents identified the need for exemplar tools (e.g., specific assessment tools, examples, and item banks) as key for the arts assessment field. This indicates a need for a single location or clearinghouse for measures, scales, and item banks that are easily accessed and vetted to ensure high quality.

The Needs of the Field Centered on Four Primary Categories: Guidance, Trained Professional, Making the Case, and Additional Needs – Guidance was needed around a clear arts assessment framework that aligns standards, curriculum, and assessment; access to sample exemplar tools and assessment models; high-quality resources; and professional learning communities to use as a sounding board. The need for trained professionals instructing and assessing the arts included additional professional development, certification/licensure in all art forms, and university-level training. Making the case involved demonstrating the value and importance of the art; garnering support among the administrators, leaders, and the community; and implementing statewide or high-stakes testing. Additional needs of the field included funding, time, technology, meeting the needs of diverse students, and overcoming the notion that the arts can or should not be assessed.

Conclusion

Conclusion

Through this project, the NEA and WestEd sought to collect, analyze, and report on information about current practices and needs of the field related to the assessment of K-12 student learning in the arts. Several key findings emerged from the study, including the lack of publicly available high-quality assessment materials, the need for exemplars and models of assessment, misconceptions about arts assessment, and the need for professional development to move the field forward.

It is important to note that this study – the first of its kind in the arts – contains certain limitations. With regards to the literature review, the study team did not aggressively seek out unpublished documents, instead focusing primarily on documents that were publicly available. While this method may lead to an underestimation of the work being done in assessment of student knowledge and skills in the arts, it presents a more accurate picture of the documents available to anyone seeking information or resources on the topic. In addition, the survey respondents cannot be assumed to be nationally representative of their respective groups, limiting the ability to generalize results across the entire population. Despite these limitations, clear themes and findings emerged from both the literature review and survey data.

There is a lack of publicly available, high-quality assessment tools, how-to resources, technical reports, and informational documents.

- While 727 different documents were identified during the literature search, 56.9% did not directly address the assessment of K-12 learning in the arts and therefore were considered not relevant to the study. Among the relevant documents, approximately half (50.2%) did not meet the standards for quality.
- More information and research is available on learning *through* the arts than learning *in* the arts.
- The high-quality literature identified during the review process was scattered across many websites, journals articles, books, resources, reports, and other documents. Often, high-quality literature was mixed in with irrelevant and lesser-quality items. Much time and energy is wasted sorting through Internet websites searching for quality information, tools, and resources.
- Somewhat more high-quality assessment tools were applicable to the high school grades than lower grades. However, this is partially due to the nationwide assessments such as Advanced Placement and International Baccalaureate that are only available at the high school level.
- In general, very few research and evaluation reports were found despite the large number of funding streams that require evaluation as a term of funding. The lack of dissemination of such reports limits the successful models available for replication by both program staff and evaluators, and the accessibility of such models and resources was identified as a need of the field by survey respondents.

- Publicly available research was cited as a need of the field by survey respondents who wanted to use findings to demonstrate the importance of art as an academic subject and called for additional funding for the arts because of its impact on both the cognitive and affective domains.
- The over-abundance of poor-quality information on the Internet and lack of a single go-to location for useful resources and tools was evident during the literature review process and confirmed by many survey respondents who indicated a clearinghouse for arts assessment was a need of the field.

There is a need for vetted, high-quality assessment tools and models.

- Two-thirds of relevant assessment tools did not meet the standards for quality, leaving only 30 assessment tools that were rated as both relevant and high-quality. High-quality assessment tools were generally created by testing agencies and/or state education agencies that dedicated the funds and resources necessary to develop such tools.
- Two-thirds of relevant collections of assessment tools met the standards for quality. Larger collections often have lower-quality tools mixed in with higher-quality tools. Higher-quality collections were generally developed by textbook publishers or maintained and vetted by state education agencies or larger school districts.
- Not all assessments or collections of assessments are vetted for quality. Available assessments should be used with caution and consideration should be given to the process websites use to collect and review assessment tools.
- Three-quarters of respondents reported using Internet search engines to look for assessment tools, often with little success. When respondents could not find assessment tools, they often worked to develop their own tools. Favored assessment tools were usually developed by a classroom teacher or teaching artist, and the majority of respondents indicated there were challenges using their favored assessment tool. Survey respondents indicated the field needs high-quality tools and models to improve the assessment of student learning.

There is a lack of understanding about what a rubric is and how to use one, and there is not always a clear distinction between knowledge and skills.

- Many assessment tools identified during the literature review claimed to be rubrics when they were more accurately described as rating sheets or checklists. The field needs to better understand the qualities of a rubric, how to identify and/or develop a high-quality rubric, and how to use a rubric to assess student skills. In addition, survey respondents indicated professional development on these topics was a need of the field.
- The literature review found many assessment tools that inappropriately measured knowledge and/or skills, such as a paper-pencil test for measuring student skills in the arts. This theme was also found in survey data, with respondents reporting using tools to measure skills that are more appropriate for measuring knowledge and vice-versa. The reliability and validity of assessment tools and resulting data are called

into question without a clear understanding of the distinction between knowledge and skills.

Survey respondents use a variety of assessment tools to collect data for multiple purposes.

- All groups of respondents reported using many different types of skills assessment tools, including rubrics, observation protocols, portfolio reviews, and performance-based assessments.
- The majority of survey respondents reported that the tool they found most useful was created by a teacher or teaching artist.
- Reasons for collecting data included formative feedback, program evaluation, and district/school accountability. School staff most often reported using data for student grades, while arts and cultural organizations and state/county arts council staff were significantly more likely to collect data as a funding requirement.

Professional development is needed to improve the assessment of student learning in the arts.

- Professional development is needed to clear up misconceptions about rubrics and other assessment tools, and to ensure a clear understanding of and distinction between knowledge and skills in the arts.
- Survey respondents reported needing additional training on topics such as locating and identifying valid assessment tools, developing assessment tools, using rubrics and other alternative assessments, gaining administrator and public support, working with community members, building public value for the arts, and using assessment to demonstrate the importance of arts.
- The primary source for training related to arts assessment is professional development workshops and conferences. Fewer than half of respondents across all groups reported received undergraduate- or graduate-level training on arts assessment.
- Survey respondents also identified a need for professional learning communities or communities of practice where teachers, teaching artists, arts specialists, and other art educators can share ideas, lessons, tools, and other information, or get feedback from other arts professionals about the lessons or assessment tools they have created.

Survey respondents reported needs of the field around four categories – guidance, trained professionals, making the case, and additional needs.

- Guidance is needed in terms of a clear framework that aligns standards, curriculum, and instruction; access to exemplar tools; models of assessment practice; resources; and professional learning communities to share knowledge and ask questions.

- Respondents see a need for professional development, university training, and certification programs in all art forms to improve instruction and assessment in the arts.
- Making the case included demonstrating the value and importance of the arts, including having research to show the impact of arts education; garnering support from district and school leaders; and implementing statewide or high-stakes testing as a method to gain support for the arts since some believe that such testing would put the arts on par with other subject areas currently being tested such as English language arts, mathematics, and science.
- Additional needs of the field included funding, time, technology, meeting the needs of diverse students, overcoming anti-assessment sentiments, and moving past the notion that the arts are subjective and cannot be assessed.

IMPROVING THE ASSESSMENT OF STUDENT LEARNING IN THE ARTS

Several recommendations for improving the assessment of student learning in the arts can be drawn from the findings of this study.

Assemble a national advisory committee to bridge assets and come to consensus on how to improve arts assessment.

- The advisory committee should include members from all stakeholder groups, including teachers, teaching artists, district staff, policymakers, arts/cultural organization staff, and researchers.
- The advisory committee can contribute to prioritizing needs and formulating solutions that will move the arts assessment field forward.

Develop a clearinghouse of high-quality, well-vetted assessment tools, resources, and informational documents.

- The clearinghouse can be conceptualized by the advisory committee. Some sections of the clearinghouse will cut across art forms, such as defining knowledge and skills in the arts, while other sections will need art form-specific areas, such as exemplar assessment tools.
- The clearinghouse can have a homepage that links to common topic areas or document types, such as separate sections for assessment tools, information, or how-to guides.
- The clearinghouse can have an option for users to upload their materials for consideration if there is a system in place to vet the materials prior to making them publicly accessible.
- While the clearinghouse could take years to fully establish, in the short-term a website could be designed that provides informational materials or professional development programs, such as highlighting what is a rubric, how is it used, and how to develop a rubric. Priority topics could be established by the advisory committee.

Establish online professional learning communities.

- Professional learning communities could be one aspect of the clearinghouse, left as its own entity, or started as a separate entity and merged with the clearinghouse once both are more fully established.
- The site could maintain special communities for different stakeholder groups such as policymakers, teachers, teaching artists, district administrators, arts council staff, arts/cultural organization staff, and researchers.
- Communities could also be established across content or topic area, such as a location where participants can upload their assessment tool and receive constructive feedback, or share ideas on meeting the needs of diverse students.

Develop a research agenda for moving forward.

- Additional research is needed on a variety of topics, such as identifying models of successful practices in different settings, and demonstrating how learning in the arts is beneficial to students.
- Priorities for the research agenda can be defined by the advisory committee. The research agenda should be made public so researchers can respond to the needs. A site should be established that makes vetted, high-quality research reports available to the field (with brief summaries and full reports). Such a site would allow researchers to learn from each other and provide practitioners with the research they need to move the field forward.

Increase opportunities for professional development.

- There is a strong need for professional development, both to address misconceptions and to improve the assessment of student learning in the arts. Professional development, be it through posting informational documents or hosting webinars, is needed to clarify the distinction between knowledge and skills in the arts. Further, professional development is needed to clearly define rubrics, their characteristics, how to locate/develop them, and how they are used for assessing learning.
- Professional development is needed to dispel the myth that the arts are subjective and thus not able to be objectively assessed. Workshops or webinars on meaningful methods of assessment should be provided to the field.
- Professional development needs to be tailored to the appropriate stakeholder groups. Determine what topics should be addressed directly and what topics could be addressed using a train-the-trainer model. The capacity of office of education and arts council staff to provide professional development could be drawn upon to disseminate information to the field.
- Specific topics for professional development could be prioritized by the advisory committee. Potential topics include defining knowledge and skills, showcasing various types of assessment tools and how they are best used, highlighting successful assessment practices in different settings, working with community members,

building the value and importance of the arts, and identifying/approaching potential funding sources.

- Professional development activities through technology such as webinars or in-person through regional trainings/conferences would benefit the field by providing current information, developing common understandings, sharing successful practices, and building the knowledge and skills needed to implement assessment in the arts.

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Definition of Terms

The following provides definitions of terms as used in this report. They may or may not represent traditional definitions of the terminology.

Alternative Assessments – Alternative assessments provide an opportunity for students to *create* a response to a question, task, or assignment. In contrast, with traditional assessments students *choose* a response such as multiple-choice, true/false, or matching questions. Alternative assessments can include performances, oral presentations, exhibitions, and reviews of work compiled into a portfolio.

Assessment of Student Learning – Assessment of student learning is specifically designed to measure student knowledge and skills. The resulting data can be used for many purposes, including student grades, measuring change over time, informing lesson/program improvements, gauging lesson/program effectiveness, or comparing two or more groups. Assessment of student learning may be one component of program evaluation (see below).

Authentic Assessment – A form of assessment, often based on real-world tasks or expectations, that stresses application rather than recall and measures mastery by requiring students to develop responses rather than select from predetermined options. Performance-based assessment (see below) is a widely used form of authentic assessment, particularly in the arts.

Checklist – An instrument on which the rater assesses student performance for each criterion using a simple scale without necessarily having clear criteria, such as yes/no, proficient/not proficient, or a five-point scale ranging from poor to excellent without clear gradations for quality.

Computer-based Assessments – A method of assessment that uses computers or similar electronic-based technology to measure performance on particular criteria or attributes. For example, in the music field software has been developed that can measure the accuracy of a student's performance in hitting the correct notes with the proper tempo. In some cases, knowledge assessments (e.g., multiple-choice tests) have been administered electronically using online survey technologies.

Formative Assessment – Formative assessment is a process used during instruction that provides feedback to adjust ongoing teaching and learning (Heritage, 2010).

Formative Evaluation – Formative evaluation is typically conducted for improvement of a program or product (Scriven, 1991).

Observation Protocol – A form/tool used while observing a task, performance, or activity that outlines specific criteria or elements to look for during the observation. The protocol may include checklist items such as whether a specific element was observed, or Likert-type ratings gauging the extent to which the element was observed.

Paper-Pencil Assessment – Knowledge quizzes or tests that are usually comprised of multiple-choice, true/false, matching, fill-in-the-blank, short-response, and/or long-response questions.

Performance-based Assessment – An assessment technique that uses systematic observation and evaluation to measure a student's skill as they complete an activity or produce a product.

Portfolio Review – A method of assessment, usually intended to measure skills, that evaluates student performance or achievement based on a collection of samples of student work. Portfolios (i.e., compilations of student work) can be either hardcopies or electronic collections. The review process usually entails the use of an assessment tool such as a checklist or rubric.

Program Evaluation – Evaluation is the application of scientific methods to assess the design, implementation, improvement, or outcomes of a program (Rossi & Freeman, 1993). The assessment of student learning may be one component of a program evaluation.

Rubric – A rubric is a form/tool used to grade student work that identifies clear guidelines/criteria for distinguishing between gradations of quality. A holistic rubric provides an overall rating for elements of quality and levels of performance while an analytic rubric measures work by assigning ratings to various elements of a product or performance (i.e., one performance may be measured on pitch, tone, tempo, breath control, and accuracy).

Summative Assessment – In contrast to formative assessment (see above), summative assessment is designed to indicate the extent of a student's success in meeting criteria used to measure intended learning outcomes and is generally administered at the end of a unit, topic, module, course, or program.

Teacher/Artist Survey – An assessment technique that asks the classroom teacher or teaching artist working directly with the students to gauge progress and learning of the students. In some cases the teacher/artist may be asked to complete a survey for each individual student with whom they work, while others use a single survey to gauge general impressions of change for the class as a whole. However, little research has examined the correlation between teachers' impressions of student learning and actual gains in student learning.

Traditional Assessment – Traditional assessment is generally used to measure student knowledge and typically asks students to choose a response to a question, such as multiple-choice or true-false.

Appendix A: Literature Review Guidelines

Literature Review Guidelines

Once documents were identified, a two-step review process was used to select materials for the content analysis. The first step was to determine the relevance of the document to the study. The intention of this step was to weed out documents and materials that were not directly related to the assessment of student learning in the arts. Relevance ratings were divided into three broad categories of low, moderate, and high, and within those categories numerical ratings were given to account for variance within those categories. Within the low category, ratings between 1 and 3 were given, within moderate ratings of 4 to 6 were given, and within the high category ratings between 7 and 10 were given. Exhibit A1 provides the basic criteria that were used to help determine the numerical ratings within the low, moderate, and high usefulness categories.

Exhibit A1 - Guidelines for Judging Relevance

Low Range 1 - 3	Moderate Range 4 - 6	High Range 7 - 10
-Document is off topic -Focus is learning through the arts -Study does not include student learning in the arts	-Document may address student learning with a focus on other topics -Study includes some reference to learning in the arts	-Document directly addresses student knowledge and/or skills in the arts -Purpose of the document is clear
-Assessment does not measure student knowledge/skills in the arts	-Assessment measures knowledge/skill in the arts as part of larger assessment	-Assessment clearly measure knowledge or skills in the arts

When a document was deemed relevant to the study, it underwent the second step in the review process – determining the overall quality of the document. As with initial ratings of relevance, quality ratings were divided into three broad categories (low, moderate, and high) and numerical ratings were given to account for variance within the categories. Quality guidelines were developed for each type of document (e.g., assessment tool, technical report, resource) because of variance in the purpose and content expected in each type of document. The following exhibits present the guidelines used for the different types of documents.

Exhibit A2 - Guidelines for Assessment Tools

Low Range 1 - 3	Moderate Range 4 - 6	High Range 7 - 10
-Focus is not clear or student knowledge/skills is not prominent -Assessment measures something other than intended -No/low face validity -Assessment is too brief or too basic -Measures of student knowledge/skills are qualitative -Assessment is poorly constructed and content is of low quality	-Assessment is partially focused on student knowledge/skills in the arts -Assessment may be too advanced for intended audience -Assessment has moderate face validity -Assessment has moderate reliability and/or validity, or reliability/validity not provided -Assessment is not well-constructed (e.g., too many factors in each rubric cell) but content has merit	-Assessment is clear, focused, and well-constructed -Assessment has high face validity -Assessment reliability and validity are high

Exhibit A3 - Guidelines for Collections of Assessment Tools

Low Range 1 - 3	Moderate Range 4 - 6	High Range 7 - 10
-Lesson plans/curriculum not related to student learning in the arts -Focus is not clear or student knowledge/skills is not prominent -Assessments measure something other than intended -No/low face validity -Assessments are too brief or too basic -Measures of student knowledge/skills are qualitative -Assessments are poorly constructed and content is of low quality	-Lesson plans/curriculum only partially related to student learning in the arts -Assessments are partially focused on student knowledge/skills in the arts -Assessments may be too advanced for intended audience -Assessments have moderate face validity -Assessments have moderate reliability and/or validity, or reliability/validity not provided -Assessments are not well-constructed (e.g., too many factors in each rubric cell) but content has merit	-Lesson plans/curriculum clearly relate to student learning in the arts -Assessments are clear, focused, and well-constructed -Assessments have high face validity -Assessments reliability and validity are high

Exhibit A4 - Guidelines for Resources

Low Range 1 - 3	Moderate Range 4 - 6	High Range 7 - 10
-Document does not provide "how-to" information -Focus is not clear -Document is too brief or too basic -Document uses too much jargon -Website simply provides links to other websites with no original text	-Document contains minimal "how-to" information -Document has limited or multiple foci -Document is easy to read but may lack sufficient details -Resource instructions are difficult to follow and/or examples are not given as needed -Document may be too advanced for intended audience -Lots of jargon is used, but usually explained	-Content is clear, focused, and serves as a good "how-to" with regard to assessment of student learning in the arts -Resource instructions are easy to follow with examples as needed -Document is well-organized and easy to read/understand and follow

Exhibit A5 - Guidelines for Informational Materials

Low Range 1 - 3	Moderate Range 4 - 6	High Range 7 - 10
-Focus is not clear -Document is too brief or too basic -Document uses too much jargon -Website simply provides links to other websites with no original text	-Document has limited or multiple foci -Document is easy to read but may lack sufficient details -Document may be too advanced for intended audience -Lots of jargon is used, but usually explained	-Content is clear, focused, and appropriate to intended audience -Document is well-organized and easy to read/understand -Document provides worthwhile information regarding assessing student learning in the arts

Exhibit A6 - Guidelines for Informational Materials

Low Range 1 - 3	Moderate Range 4 - 6	High Range 7 - 10
-Study does not relate to student learning in the arts -Study findings are not clearly drawn from data -Measures of student knowledge/skills are qualitative	-Report contains general findings but lacks sufficient detail -Assessments have moderate face validity -Assessments used have low-to-moderate reliability/validity (if given)	-Findings are clearly drawn from the data and statistics -Assessments used have high face validity -Assessments used have high reliability/validity (if given)

Appendix B: Survey Instrument

NEA Assessment Survey

1a. What state do you live in?

1. Which of the following best describes your role? (Please select one)
 - ❑ State/County Office of Education staff
 - ❑ State/County arts council staff
 - ❑ School/District staff
 - ❑ Arts organization staff
 - ❑ Cultural organization staff
 - ❑ Arts evaluator
 - ❑ Arts researcher/education researcher
 - ❑ Other (please specify):

[NOTE - If respondent selects **School/District staff** for Q1, they complete Q 2 and skip Q3. For any other response option, respondent should complete Q3 and not Q2]

2a) What is the name of the school district you work for?

2b) What is your primary role? (Please select one)
 - ❑ Principal
 - ❑ Classroom teacher
 - ❑ Arts educator/specialist
 - ❑ Other school staff (please specify):

 - ❑ District superintendent or assistant superintendent
 - ❑ District arts liaison/arts coordinator
 - ❑ Other district staff (please specify):

[NOTE - If respondent selects Principal, Teacher, Arts educator/specialist or Other School Staff for 2b, then they complete 2c, and 2e–2f. If respondent selects District superintendent or assistant superintendent, District arts liaison/arts coordinator or Other district staff, then they complete 2d–2f.]

2e) What grades does your school serve? (Please select all that apply)
 - ❑ Elementary (K-6)
 - ❑ Middle school (5-8)
 - ❑ High school (9-12)

2d) What grades does your district serve? (Please select all that apply)
 - ❑ Elementary (K-6)
 - ❑ Middle school (5-8)
 - ❑ High school (9-12)

2e) What art form(s) does your school address? **If district staff, please respond for your district as a whole.** (Please select all that apply)

- ❑ Dance
- ❑ Folk Arts
- ❑ Literary Arts
- ❑ Media Arts
- ❑ Music
- ❑ Musical Theater
- ❑ Opera
- ❑ Theater
- ❑ Visual Arts
- ❑ Other (please specify):

2f) Which of the following does your school offer? **If district staff, please respond for your district as a whole.** (Please select all that apply)

- ❑ In-school arts instruction by a classroom teacher
- ❑ In-school arts instruction by a certified arts educator/specialist
- ❑ Artist residencies/artists in classrooms
- ❑ Arts integration
- ❑ General arts instruction
- ❑ After-school arts instruction
- ❑ Publisher developed arts curriculum
- ❑ Teacher/school developed arts curriculum
- ❑ District developed arts curriculum
- ❑ Teacher professional development in the arts
- ❑ Arts assessments
- ❑ Other (please specify):

3a) What is the name of the agency/organization you work for? (fill-in)

3b) What is your **primary** role in the agency/organization? (Please select one)

- ❑ Arts organization staff
- ❑ Cultural organization staff
- ❑ Institution of Higher Education staff
- ❑ Teaching Artist/Art instructor
- ❑ Evaluator
- ❑ Researcher
- ❑ State/County arts education coordinator
- ❑ State/County arts council staff
- ❑ Other (please specify):

3e) What art form(s) does your agency address? (Please select all that apply)

- ❑ General arts education across disciplines
- ❑ Dance
- ❑ Folk Arts
- ❑ Literary Arts
- ❑ Media Arts
- ❑ Music
- ❑ Musical Theater
- ❑ Opera
- ❑ Theater
- ❑ Visual Arts
- ❑ Other (please specify):

3d) Which of the following does your agency/organization offer? (Please select all that apply)

- ❑ Classroom teacher professional development in the arts
- ❑ Teaching artist/arts educator professional development
- ❑ Pre-service teacher training in arts education
- ❑ Graduate level teacher training in arts education
- ❑ Artist mentoring of teachers
- ❑ Classroom-based arts instruction
- ❑ Private arts instruction
- ❑ Arts advocacy
- ❑ Provide funding/grants to arts organizations/schools/districts
- ❑ Artist residencies/teaching artists in classrooms
- ❑ General arts instruction
- ❑ After-school arts instruction
- ❑ After-school arts programs
- ❑ Summer arts programs for K-12 students
- ❑ Develop arts policies
- ❑ Develop arts curriculum
- ❑ Develop/administer arts assessments
- ❑ Program evaluation
- ❑ Arts education research
- ❑ Other (please specify):

4a. What do you see as the needs of the field specifically related to the assessment of student **knowledge and skills** in the arts?

4b. What do you see as the broader needs of the field regarding assessment of student learning in the arts?

5a. What assistance do you (or your organization) specifically need regarding assessment of student **knowledge and skills** in the arts?

5b. What assistance do you (or your organization) need regarding assessment of student learning in the arts in a broader sense?

*The following questions draw a distinction between student **knowledge** and **skills** in the arts. **Knowledge** refers to student content knowledge such as history, terminology, recognition, and cultural relevance. Example – students' ability to identify a particular dance step, whether or not they are capable of performing it. **Skills** refers to students' actual ability to perform or produce art. Example – how well students perform the dance step. We will begin with questions regarding student knowledge.*

6. What is your experience with assessment of student **knowledge** in the arts? (Please select all that apply)

- ❑ No experience with assessment of student knowledge in the arts *[skip to Q8]*
- ❑ Used a *teacher/school-developed* arts assessment tool with students
- ❑ Used a *district-developed* arts assessment tool with students
- ❑ Used an *externally developed* arts assessment tool with students
- ❑ Used an *agency-developed* arts assessment tool with one or more of my organization's programs
- ❑ Used an *externally developed* arts assessment tool with one or more of my organization's programs
- ❑ Received undergraduate or graduate-level training on assessment of arts knowledge
- ❑ Attended professional development/workshops on assessment of student knowledge in the arts
- ❑ Conducted professional development/workshops on assessment of student knowledge in the arts
- ❑ Developed policies on assessment of student knowledge in the arts
- ❑ Developed arts assessment tools/resources for use by others
- ❑ Conducted research on student knowledge in the arts
- ❑ Required grantees or funded projects to assess student arts knowledge
- ❑ Other (please specify):

7. Which of the following types of assessments have you used to measure student **knowledge** in the arts? (Please select all that apply)

- ❑ Computer-based testing software (please specify):
- ❑ Non-paper/pencil assessment (please specify/describe):
- ❑ Test developed by my school/organization
- ❑ Test included with textbook or lesson plans
- ❑ Test from my state
- ❑ Test from my district
- ❑ Test developed by evaluator or external consultant
- ❑ Test found on the Internet
- ❑ Test purchased from testing agency
- ❑ Test developed by classroom teacher/certified arts educator
- ❑ Teacher/artist survey of student knowledge
- ❑ Other (please specify):

*The following questions pertain to assessment of student **skills** in the arts.*

8. What is your experience with assessment of student **skills** in the arts? (Please select all that apply)

- ❑ No experience with assessment of student skills in the arts *(skip to Q11)*
- ❑ Used a *teacher/school-developed* arts assessment tool with students
- ❑ Used a *district-developed* arts assessment tool with students
- ❑ Used an *externally developed* arts assessment tool with students
- ❑ Used an *agency-developed* arts assessment tool with one or more of my organization's programs
- ❑ Used an *externally developed* arts assessment tool with one or more of my organization's programs
- ❑ Received undergraduate or graduate-level training on assessment of arts skills
- ❑ Attended professional development/workshops on assessment of student skills in the arts
- ❑ Conducted professional development/workshops on assessment of student skills in the arts
- ❑ Developed policies on assessment of student skills in the arts
- ❑ Developed arts assessment tests for specific lesson plans or curricula
- ❑ Conducted research on student skills in the arts
- ❑ Required grantees or funded projects to assess student art skills
- ❑ Other (please specify):

9. Which of the following assessment tools and/or strategies have you used to measure student **skills** in the arts? (Please select all that apply)

- ❑ Observation protocol
- ❑ Performance-based assessment
- ❑ Portfolio review
- ❑ Computer software
- ❑ Paper/pencil test
- ❑ Checklist(s)
- ❑ Rubric
- ❑ Student self-assessment
- ❑ Teacher/Artist survey
- ❑ Other (please specify):

*[If respondent answers "No experience" for **both** Q6 **and** Q8, then ask **only** Q11, Q12, Q26, Q27 and Q28]*

10. For each of the **skill** assessments you have used, please indicate how they were developed: (Please select all that apply)

	Rubric	Observation protocol	Performance-based assessment	Portfolio review	Computer software	Paper/pencil test	Checklist(s)	Student self-assessment	Teacher/Artist survey	Insert Other response from Q9
Developed by classroom teacher										
Developed by certified arts educator										
Developed by my school/agency										
Included with textbook/lesson plans										
Developed by my state										
Developed by my district										
Developed by evaluator or external consultant										
Found on the Internet										
Purchased from testing agency										
Unknown/Don't know										

11. If you needed to assess student **knowledge or skills** in the arts, which of the following would you do? (Please select all that apply)

- ❑ Use tool previously developed by me or my agency
- ❑ Modify existing tool previously used by me or my agency
- ❑ Create or develop new assessment tool
- ❑ Search for existing assessment tool used by other agencies/teachers
- ❑ Seek professional development/workshops on arts assessment
- ❑ Hire someone to create a new assessment tool
- ❑ Other (please specify):

(Q12 only asked if respondent checks "search for existing" in Q11)

12. Which of the following would you use to locate an existing tool? (Please select all that apply)

- ❑ Search engine (e.g. Yahoo, Google)
- ❑ Websites (please specify):
- ❑ Contact specific agency (please specify):
- ❑ Contact specific person (please specify):
- ❑ Library
- ❑ Other (please specify):

13. Please complete the following table for the specific **knowledge and skills** assessments your agency has developed/used/administered. Please indicate the name of each assessment, then **select all that apply** for assessment type, grade level, and art form(s) included in each assessment.

	Assessment Type		Grade Level			Art Form(s)						
Assessment title	Knowledge	Skills	Elem (K-6)	Middle (5-8)	High (9-12)	Dance	Literary Arts	Media Arts	Music	Theater	Visual Arts	Other
A)												
B)												
C)												
D)												
E)												
F)												
G)												
H)												
I)												
J)												

☐ I have never used or administered an arts knowledge or skills assessment. [*skip to Q26*]

13a. Please indicate which of the following assessment tools you consider most useful.

13b. Why do you consider this tool most useful?

Please refer to the assessment you found as most useful to answer the next few questions.

14. Who developed the assessment tool? (Please select one)

- ❑ Developed by classroom teacher
- ❑ Developed by teaching artist/arts educator/arts specialist
- ❑ Developed by my school or agency
- ❑ Included with textbook or lesson plans
- ❑ Developed by state
- ❑ Developed by school district
- ❑ Developed by evaluator or external consultant
- ❑ Found on the Internet
- ❑ Developed by testing agency
- ❑ Other (please specify):

15. What was the purpose of administering this assessment? (Please select all that apply)
 - ❑ Required by state
 - ❑ Required by district
 - ❑ Required by school
 - ❑ Required by funder
 - ❑ Program improvement
 - ❑ Program evaluation
 - ❑ Measure student progress/learning
 - ❑ Classroom test/student grade
 - ❑ Other (please specify):

16. How well did the assessment work for your purposes? (select one)

Not at all									Extremely
1	2	3	4	5	6	7	8	9	10

17. Were there any issues or challenges in using the assessment?
 - ❑ Yes (please specify):
 - ❑ No

18. Who scored/graded the assessment? (Please select all that apply)
 - ❑ Student graded by him/herself
 - ❑ Student graded by peer(s)
 - ❑ Classroom teacher
 - ❑ The state
 - ❑ The school district
 - ❑ Testing agency
 - ❑ District scoring committee/panel
 - ❑ Arts agency staff
 - ❑ Teaching artist/arts educator
 - ❑ Evaluator
 - ❑ Other (please specify):

19. How were the data used? (Please select all that apply)
 - ❑ School accountability
 - ❑ District accountability
 - ❑ Reported to funding agency
 - ❑ Program/lesson improvement
 - ❑ Program evaluation
 - ❑ Contributed to larger research effort
 - ❑ Student grade
 - ❑ Provided formative feedback to students
 - ❑ Published in a journal
 - ❑ Unknown
 - ❑ Other (please specify):

20. Have you or has your agency developed an assessment tool?
 - ❑ Yes
 - ❑ No *[skip to Q26]*

If multiple assessments have been developed, please refer to the most extensive or widely used to answer the next few questions.

21. What did the assessment measure? (Please select all that apply)
 - ❑ Knowledge
 - ❑ Skills

22. Would you/your agency be willing to share the tool(s) with others?
 - ❑ Yes
 - ❑ No

23. Did you use any resources (e.g. research reports, model programs, how-to guides) in the development process?
 - ❑ Yes
 - ❑ No *[skip to Q26]*

24. Please specify the resource(s) used and indicate how useful each resource was in the development process on a scale of 1 to 10 where 1 is Not at all useful and a 10 is Extremely useful.

Name of Resource	How useful was the resource? (check one)									
	1	2	3	4	5	6	7	8	9	10

25. Are there any more recent resources you have found useful that were not available at the time your assessment was developed?
 - ❑ Yes (please specify):
 - ❑ No

26. Do you have any assessment tools, reports, or resources you would be willing to share?
 - ❑ Yes → Please send attachments, URLs, or other information to arts@wested.org
 - ❑ No

27. Any additional thoughts or comments you would like to share?

28.

- ❑ Please check this box if you are NOT willing to let us contact you again for further information.

Those are all the questions we have. Thank you very much for your participation.

Appendix C:
Tables by Art Form

Dance:

Exhibit C1 - Experiences Related to the Assessment of Student Knowledge in the Arts

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No arts knowledge experience	4	9.8	1	2.0	16	3.1	9	17.3	22	13.2	2	4.0
Received undergrad or graduate training on knowledge assessment	22	53.7	23	46.0	280	53.9	9	17.3	46	27.5	27	54.0
Attended professional development on knowledge assessment	30	73.2	38	76.0	319	61.5	30	57.7	100	59.9	33	66.0
Conducted professional development on knowledge assessment	29	70.7	30	60.0	101	19.5	13	25.0	46	27.5	27	54.0
Developed policies on assessment of knowledge	17	41.5	19	38.0	131	25.2	7	13.5	27	16.2	13	26.0
Developed art assessment tools/resources	24	58.5	33	66.0	192	37.0	14	26.9	71	42.5	30	60.0
Conducted research on student knowledge	17	41.5	11	22.0	103	19.8	5	9.6	39	23.4	27	54.0
Required grantees to assess student knowledge	12	29.3	8	16.0	13	2.5	32	61.5	15	9.0	6	12.0
Other arts knowledge experience	1	2.4	1	2.0	3	0.6	4	7.7	1	0.6	1	2.0

Office of education staff n = 41, district staff n = 50, school staff n = 519, arts council staff n = 52, arts/cultural staff = 167, researchers/evaluators n = 50

Exhibit C2 - Types of Assessments Used to Measure Student Knowledge in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Computer-based testing program	11	30.6	2	4.2	23	4.6	2	4.9	2	1.4	2	4.4
Non-paper/pencil assessments	19	52.8	31	64.6	280	56.2	21	51.2	59	41.5	27	60.0
Test developed by school/organization	16	44.4	21	43.8	130	26.1	6	14.6	52	36.6	13	28.9
Test included with textbook or lesson	13	36.1	20	41.7	165	33.1	1	2.4	17	12.0	10	22.2
Test from my state	7	19.4	7	14.6	35	7.0	1	2.4	14	9.9	7	15.6
Test from my district	10	27.8	15	31.3	54	10.8	1	2.4	8	5.6	3	6.7
Test developed by evaluator/consultant	9	25.0	9	18.8	31	6.2	10	24.4	43	30.3	11	24.4
Test found on internet	3	8.3	3	6.3	77	15.5	0	0.0	7	4.9	0	0.0
Test purchased from testing agency	2	5.6	1	2.1	6	1.2	0	0.0	2	1.4	2	4.4
Test developed by classroom teacher/arts educator	25	69.4	31	64.6	367	73.7	15	36.6	43	30.3	20	44.4
Teacher/artist survey of student knowledge	14	38.9	22	45.8	250	50.2	28	68.3	97	68.3	24	53.3
Other Knowledge assessments	3	8.3	1	2.1	21	4.2	9	22.0	7	4.9	2	4.4

Office of education staff n = 36, district staff n = 48, school staff n = 498, arts council staff n = 41, arts/cultural staff n = 142, researchers/evaluators n = 45

Exhibit C3 - Use of Knowledge Assessments Developed by Various Sources

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Used a teacher/school developed-knowledge assessment	24	58.5	37	74.0	420	80.9	17	32.7	55	32.9	29	58.0
Used a district-developed-knowledge assessment	16	39.0	28	56.0	149	28.7	7	13.5	22	13.2	9	18.0
Used a externally-developed knowledge assessment	13	31.7	12	24.0	185	35.6	13	25.0	64	38.3	19	38.0
Used an agency-developed knowledge assessment	12	29.3	9	18.0	42	8.1	14	26.9	74	44.3	11	22.0
Used an externally-developed knowledge assessment tool with organization program(s)	7	17.1	10	20.0	58	11.2	8	15.4	53	31.7	12	24.0

Office of education staff n = 41, district staff n = 50, school staff n = 519, arts council staff n = 52, arts/cultural staff n = 167, researchers/evaluators n = 50

Exhibit C4 - Experiences Related to the Assessment of Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No skills assessment experience	3	7.5	3	6.1	12	2.4	10	19.6	22	13.3	4	8.7
Used a teacher/school developed-skills assessment	27	67.5	34	69.4	387	77.1	17	33.3	57	34.5	22	47.8
Used a district-developed skills assessment	20	50.0	27	55.1	105	20.9	5	9.8	21	12.7	6	13.0
Used a externally-developed knowledge assessment	14	35.0	12	24.5	117	23.3	10	19.6	50	30.3	13	28.3
Used an agency-developed knowledge assessment	14	35.0	7	14.3	31	6.2	10	19.6	64	38.8	10	21.7
Used an externally-developed skills assessment with organization program(s)	9	22.5	6	12.2	50	10.0	1	2.0	43	26.1	6	13.0
Received undergrad or graduate training on skills assessment	19	47.5	24	49.0	269	53.6	13	25.5	47	28.5	27	58.7
Attended professional development on skills assessment	30	75.0	37	75.5	281	56.0	28	54.9	87	52.7	27	58.7
Conducted professional development on skills assessment	30	75.0	29	59.2	101	20.1	13	25.5	47	28.5	24	52.2
Developed policies on assessment of skills	15	37.5	14	28.6	125	24.9	7	13.7	27	16.4	13	28.3
Developed art assessment tools/resources	26	65.0	26	53.1	250	49.8	14	27.5	56	33.9	22	47.8
Conducted research on student skills	12	30.0	8	16.3	92	18.3	5	9.8	30	18.2	26	56.5
Required grantees to assess student skills	9	22.5	12	24.5	8	1.6	26	51.0	12	7.3	4	8.7
Other arts skills Experience	0	0.0	1	2.0	2	0.4	1	2.0	2	1.2	0	0.0

Office of education staff n = 40, district staff n = 49, school staff n = 502, arts council staff n = 51, arts/cultural staff n = 165, researchers/evaluators n = 46

Exhibit C5 - Types of Assessments Used to Measure Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Observation protocol	35	94.6	38	82.6	414	84.7	26	74.3	121	85.2	38	90.5
Performance-based assessment	35	94.6	40	87.0	448	91.6	27	77.1	114	80.3	36	85.7
Portfolio review	34	91.9	37	80.4	306	62.6	22	62.9	49	34.5	31	73.8
Computer software	10	27.0	11	23.9	30	6.1	1	2.9	7	4.9	6	14.3
Paper-pencil test	25	67.6	27	58.7	311	63.6	14	40.0	56	39.4	19	45.2
Checklist	28	75.7	25	54.3	206	42.1	17	48.6	44	31.0	22	52.4
Rubric	36	97.3	41	89.1	437	89.4	25	71.4	85	59.9	37	88.1
Self-assessment	31	83.8	34	73.9	410	83.8	30	85.7	100	70.4	38	90.5
Teacher/artist survey	14	37.8	23	50.0	176	36.0	25	71.4	99	69.7	23	54.8
Other skills measures	0	0.0	4	8.7	11	2.2	1	2.9	2	1.4	5	11.9

Office of education staff n = 37, district staff n = 46, school staff n = 489, arts council staff n = 35, arts/cultural staff n = 142, researchers/evaluators n = 42

Folk Arts:

Exhibit C6 - Experiences Related to the Assessment of Student Knowledge in the Arts

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No arts knowledge experience	1	11.1	0	0.0	4	3.4	9	19.1	9	15.0	0	0.0
Received undergrad or graduate training on knowledge assessment	5	55.6	5	38.5	60	51.3	7	14.9	20	33.3	11	61.1
Attended professional development on knowledge assessment	7	77.8	8	61.5	74	63.2	27	57.4	34	56.7	10	55.6
Conducted professional development on knowledge assessment	7	77.8	7	53.8	25	21.4	11	23.4	12	20.0	9	50.0
Developed policies on assessment of knowledge	5	55.6	2	15.4	33	28.2	6	12.8	5	8.3	5	27.8
Developed art assessment tools/resources	7	77.8	7	53.8	42	35.9	12	25.5	22	36.7	12	66.7
Conducted research on student knowledge	7	77.8	3	23.1	27	23.1	4	8.5	9	15.0	8	44.4
Required grantees to assess student knowledge	6	66.7	2	15.4	4	3.4	28	59.6	3	5.0	1	5.6
Other arts knowledge experience	0	0.0	1	7.7	0	0.0	4	8.5	0	0.0	0	0.0

Office of education staff n = 9, district staff n = 13, school staff n = 117, arts council staff n = 47, arts/cultural staff n = 60, researchers/evaluators n = 18

Exhibit C7 - Types of Assessments Used to Measure Student Knowledge in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Computer-based testing program	4	50.0	0	0.0	6	5.4	2	5.6	1	2.0	1	5.9
Non-paper/pencil assessments	6	75.0	5	38.5	56	50.0	17	47.2	16	32.7	9	52.9
Test developed by school/organization	4	50.0	4	30.8	37	33.0	4	11.1	18	36.7	5	29.4
Test included with textbook or lesson	3	37.5	3	23.1	42	37.5	1	2.8	6	12.2	4	23.5
Test from my state	2	25.0	3	23.1	14	12.5	1	2.8	6	12.2	3	17.6
Test from my district	2	25.0	5	38.5	14	12.5	1	2.8	3	6.1	0	0.0
Test developed by evaluator/consultant	3	37.5	2	15.4	6	5.4	6	16.7	13	26.5	8	47.1
Test found on internet	0	0.0	1	7.7	15	13.4	0	0.0	4	8.2	1	5.9
Test purchased from testing agency			0	0.0	2	1.8						
Test developed by classroom teacher/arts educator	7	87.5	6	46.2	85	75.9	11	30.6	16	32.7	5	29.4
Teacher/artist survey of student knowledge	3	37.5	4	30.8	67	59.8	24	66.7	34	69.4	11	64.7
Other knowledge assessments	0	0.0	0	0.0	7	6.3	8	22.2	3	6.1	0	0.0

Office of education staff n = 8, district staff n = 13, school staff n = 112, arts council staff n = 36, arts/cultural staff n = 49, researchers/evaluators n = 17

Exhibit C8 - Use of Knowledge Assessments Developed by Various Sources

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Used a teacher/school developed-knowledge assessment	3	33.3	6	46.2	100	85.5	14	29.8	25	41.7	10	55.6
Used a district-developed-knowledge assessment	4	44.4	7	53.8	41	35.0	5	10.6	12	20.0	2	11.1
Used a externally-developed knowledge assessment	3	33.3	1	7.7	43	36.8	11	23.4	20	33.3	7	38.9
Used an agency-developed knowledge assessment	5	55.6	2	15.4	9	7.7	12	25.5	28	46.7	6	33.3
Used an externally-developed knowledge assessment tool with organization program(s)	2	22.2	1	7.7	14	12.0	7	14.9	20	33.3	6	33.3

Office of education staff n = 9, district staff n = 13, school staff n = 117, arts council staff n = 47, arts/cultural staff n = 60, researchers/evaluators n = 18

Exhibit C9 - Experiences Related to the Assessment of Student Skills in the Arts

k	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No skills assessment experience	0	0.0	2	15.4	3	2.6	10	21.7	12	20.3	3	18.8
Used a teacher/school developed-skills assessment	6	66.7	8	61.5	90	78.3	14	30.4	22	37.3	7	43.8
Used a district-developed skills assessment	5	55.6	6	46.2	25	21.7	4	8.7	9	15.3	3	18.8
Used a externally-developed knowledge assessment	4	44.4	2	15.4	26	22.6	9	19.6	15	25.4	3	18.8
Used an agency-developed knowledge assessment	6	66.7	1	7.7	4	3.5	8	17.4	19	32.2	3	18.8
Used an externally-developed skills assessment with organization program(s)	4	44.4	1	7.7	7	6.1	1	2.2	15	25.4	2	12.5
Received undergrad or graduate training on skills assessment	5	55.6	5	38.5	67	58.3	11	23.9	17	28.8	8	50.0
Attended professional development on skills assessment	9	100.0	8	61.5	78	67.8	25	54.3	24	40.7	10	62.5
Conducted professional development on skills assessment	8	88.9	6	46.2	25	21.7	12	26.1	11	18.6	8	50.0
Developed policies on assessment of skills	5	55.6	2	15.4	34	29.6	5	10.9	6	10.2	2	12.5
Developed art assessment tools/resources	7	77.8	4	30.8	62	53.9	12	26.1	21	35.6	8	50.0
Conducted research on student skills	6	66.7	0	0.0	28	24.3	4	8.7	6	10.2	5	31.3
Required grantees to assess student skills	4	44.4	3	23.1	3	2.6	23	50.0	2	3.4	1	6.3
Other arts skills Experience	0	0.0	0	0.0	1	0.9	1	2.2	1	1.7	0	0.0

Office of education staff n = 9, district staff n = 13, school staff n = 115, arts council staff n = 46, arts/cultural staff n = 59, researchers/evaluators n = 16

Exhibit C10 - Types of Assessments Used to Measure Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Observation protocol	9	100.0	10	90.9	94	83.9	21	70.0	38	82.6	13	100.0
Performance-based assessment	9	100.0	10	90.9	95	84.8	24	80.0	36	78.3	12	92.3
Portfolio review	9	100.0	9	81.8	79	70.5	18	60.0	20	43.5	10	76.9
Computer software	4	44.4	1	9.1	7	6.3	1	3.3	3	6.5	4	30.8
Paper-pencil test	8	88.9	5	45.5	70	62.5	10	33.3	19	41.3	4	30.8
Checklist	5	55.6	6	54.5	51	45.5	15	50.0	11	23.9	9	69.2
Rubric	9	100.0	10	90.9	100	89.3	22	73.3	23	50.0	10	76.9
Self-assessment	9	100.0	7	63.6	95	84.8	26	86.7	34	73.9	11	84.6
Teacher/artist survey	5	55.6	6	54.5	50	44.6	22	73.3	33	71.7	9	69.2
Other skills measures			1	9.1	3	2.7						

Office of education staff n = 9, district staff n = 11, school staff n = 112, arts council staff n = 30, arts/cultural staff n = 46, researchers/evaluators n = 13

Literary Arts:

Exhibit C11 - Experiences Related to the Assessment of Student Knowledge in the Arts

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No arts knowledge experience	0	0.0	0	0.0	26	3.9	9	18.4	9	11.4	0	0.0
Received undergrad or graduate training on knowledge assessment	6	54.5	19	50.0	347	51.9	9	18.4	22	27.8	21	58.3
Attended professional development on knowledge assessment	9	81.8	29	76.3	398	59.5	28	57.1	50	63.3	23	63.9
Conducted professional development on knowledge assessment	9	81.8	21	55.3	105	15.7	13	26.5	22	27.8	18	50.0
Developed policies on assessment of knowledge	6	54.5	14	36.8	163	24.4	6	12.2	16	20.3	10	27.8
Developed art assessment tools/resources	8	72.7	25	65.8	222	33.2	13	26.5	33	41.8	21	58.3
Conducted research on student knowledge	7	63.6	9	23.7	125	18.7	5	10.2	19	24.1	21	58.3
Required grantees to assess student knowledge	5	45.5	5	13.2	12	1.8	31	63.3	3	3.8	4	11.1
Other arts knowledge experience	0	0.0	1	2.6	2	0.3	4	8.2	0	0.0	1	2.8

Office of education staff n = 11, district staff n = 38, school staff n = 669, arts council staff n = 49, arts/cultural staff n = 79, researchers/evaluators n = 36

Exhibit C12 - Types of Assessments Used to Measure Student Knowledge in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Computer-based testing program	4	36.4	2	5.4	34	5.4	2	5.3	1	1.4	2	6.1
Non-paper/pencil assessments	6	54.5	23	62.2	350	55.2	18	47.4	33	47.8	19	57.6
Test developed by school/organization	3	27.3	19	51.4	144	22.7	6	15.8	26	37.7	10	30.3
Test included with textbook or lesson	5	45.5	14	37.8	213	33.6	1	2.6	7	10.1	7	21.2
Test from my state	3	27.3	6	16.2	31	4.9	1	2.6	6	8.7	3	9.1
Test from my district	4	36.4	13	35.1	53	8.4	1	2.6	2	2.9	2	6.1
Test developed by evaluator/consultant	6	54.5	8	21.6	42	6.6	9	23.7	24	34.8	9	27.3
Test found on internet	1	9.1	3	8.1	78	12.3	0	0.0	3	4.3	0	0.0
Test purchased from testing agency	0	0.0	2	5.4	6	0.9	0	0.0	0	0.0	1	3.0
Test developed by classroom teacher/arts educator	7	63.6	26	70.3	474	74.8	14	36.8	25	36.2	18	54.5
Teacher/artist survey of student knowledge	6	54.5	15	40.5	339	53.5	27	71.1	49	71.0	18	54.5
Other knowledge assessments	0	0.0	1	2.7	20	3.2	9	23.7	1	1.4	1	3.0

Office of education staff n = 11, district staff n = 37, school staff n = 634, arts council staff n = 38, arts/cultural staff n = 69, researchers/evaluators n = 33

Exhibit C13 - Use of Knowledge Assessments Developed by Various Sources

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Used a teacher/school developed-knowledge assessment	9	81.8	30	78.9	554	82.8	14	28.6	23	29.1	24	66.7
Used a district-developed-knowledge assessment	8	72.7	23	60.5	180	26.9	6	12.2	9	11.4	11	30.6
Used a externally-developed knowledge assessment	6	54.5	11	28.9	216	32.3	12	24.5	36	45.6	18	50.0
Used an agency-developed knowledge assessment	4	36.4	8	21.1	49	7.3	14	28.6	44	55.7	7	19.4
Used an externally-developed knowledge assessment tool with organization program(s)	4	36.4	5	13.2	75	11.2	8	16.3	34	43.0	9	25.0

Office of education staff n = 11, district staff n = 38, school staff n = 669, arts council staff n = 49, arts/cultural staff n = 79, researchers/evaluators n = 36

Exhibit C14 - Experiences Related to the Assessment of Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No skills assessment experience	0	0.0	2	5.4	23	3.6	10	20.8	7	8.9	3	9.1
Used a teacher/school developed-skills assessment	8	72.7	30	81.1	506	78.3	14	29.2	23	29.1	18	54.5
Used a district-developed skills assessment	7	63.6	24	64.9	129	20.0	4	8.3	10	12.7	8	24.2
Used a externally-developed knowledge assessment	5	45.5	11	29.7	144	22.3	10	20.8	31	39.2	10	30.3
Used an agency-developed knowledge assessment	5	45.5	6	16.2	38	5.9	10	20.8	38	48.1	6	18.2
Used an externally-developed skills assessment with organization program(s)	4	36.4	4	10.8	58	9.0	1	2.1	28	35.4	5	15.2
Received undergrad or graduate training on skills assessment	5	45.5	20	54.1	335	51.9	13	27.1	22	27.8	17	51.5
Attended professional development on skills assessment	9	81.8	30	81.1	367	56.8	26	54.2	47	59.5	22	66.7
Conducted professional development on skills assessment	8	72.7	21	56.8	96	14.9	13	27.1	26	32.9	17	51.5
Developed policies on assessment of skills	6	54.5	12	32.4	157	24.3	7	14.6	14	17.7	9	27.3
Developed art assessment tools/resources	7	63.6	23	62.2	305	47.2	14	29.2	31	39.2	16	48.5
Conducted research on student skills	6	54.5	7	18.9	116	18.0	5	10.4	15	19.0	17	51.5
Required grantees to assess student skills	3	27.3	8	21.6	11	1.7	26	54.2	1	1.3	2	6.1
Other arts skills experience	0	0.0	1	2.7	1	0.2	1	2.1	0	0.0	0	0.0

Office of education staff n = 11, district staff n = 37, school staff n = 646, arts council staff n = 48, arts/cultural staff n = 79, researchers/evaluators n = 33

Exhibit C15 - Types of Assessments Used to Measure Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Observation protocol	8	72.7	32	91.4	522	83.9	24	75.0	63	88.7	29	96.7
Performance-based assessment	11	100.0	31	88.6	567	91.2	25	78.1	49	69.0	27	90.0
Portfolio review	11	100.0	30	85.7	405	65.1	19	59.4	36	50.7	24	80.0
Computer software	4	36.4	7	20.0	46	7.4	1	3.1	4	5.6	3	10.0
Paper-pencil test	5	45.5	21	60.0	385	61.9	13	40.6	28	39.4	14	46.7
Checklist	8	72.7	14	40.0	288	46.3	16	50.0	21	29.6	17	56.7
Rubric	11	100.0	31	88.6	561	90.2	24	75.0	51	71.8	27	90.0
Self-assessment	10	90.9	24	68.6	536	86.2	28	87.5	56	78.9	27	90.0
Teacher/artist survey	6	54.5	16	45.7	223	35.9	24	75.0	57	80.3	17	56.7
Other skills measures	1	9.1	2	5.7	17	2.7	1	3.1	0	0.0	1	3.3

Office of education staff n = 11, district staff n = 35, school staff n = 622, arts council staff n = 32, arts/cultural staff n = 71, researchers/evaluators n = 30

Media Arts:

Exhibit C16 - Experiences Related to the Assessment of Student Knowledge in the Arts

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No arts knowledge experience	1	4.8	1	2.0	18	2.6	9	19.6	18	20.9	0	0.0
Received undergrad or graduate training on knowledge assessment	12	57.1	24	47.1	365	52.6	7	15.2	17	19.8	30	63.8
Attended professional development on knowledge assessment	17	81.0	40	78.4	433	62.4	26	56.5	45	52.3	32	68.1
Conducted professional development on knowledge assessment	15	71.4	30	58.8	130	18.7	12	26.1	17	19.8	24	51.1
Developed policies on assessment of knowledge	11	52.4	18	35.3	175	25.2	6	13.0	14	16.3	14	29.8
Developed art assessment tools/resources	14	66.7	33	64.7	247	35.6	13	28.3	26	30.2	32	68.1
Conducted research on student knowledge	12	57.1	13	25.5	125	18.0	5	10.9	15	17.4	25	53.2
Required grantees to assess student knowledge	11	52.4	7	13.7	15	2.2	29	63.0	1	1.2	10	21.3
Other arts knowledge experience	0	0.0	1	2.0	2	0.3	4	8.7	0	0.0	1	2.1

Office of education staff n = 21, district staff n = 51, school staff n = 694, arts council staff n = 46, arts/cultural staff n = 86, researchers/evaluators n = 47

Exhibit C17 - Types of Assessments Used to Measure Student Knowledge in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Computer-based testing program	8	40.0	2	4.2	40	6.0	2	5.6	1	1.5	3	6.8
Non-paper/pencil assessments	11	55.0	30	62.5	368	55.4	17	47.2	22	33.3	27	61.4
Test developed by school/organization	6	30.0	21	43.8	165	24.8	6	16.7	24	36.4	14	31.8
Test included with textbook or lesson	8	40.0	18	37.5	234	35.2	1	2.8	5	7.6	9	20.5
Test from my state	4	20.0	7	14.6	36	5.4	1	2.8	4	6.1	5	11.4
Test from my district	5	25.0	16	33.3	56	8.4	1	2.8	2	3.0	4	9.1
Test developed by evaluator/consultant	6	30.0	10	20.8	47	7.1	8	22.2	16	24.2	13	29.5
Test found on internet	2	10.0	3	6.3	93	14.0	0	0.0	1	1.5	2	4.5
Test purchased from testing agency	0	0.0	2	4.2	5	0.8	0	0.0	1	1.5	2	4.5
Test developed by classroom teacher/arts educator	14	70.0	34	70.8	506	76.2	13	36.1	23	34.8	20	45.5
Teacher/artist survey of student knowledge	7	35.0	22	45.8	337	50.8	23	63.9	47	71.2	21	47.7
Other knowledge assessments	1	5.0	1	2.1	20	3.0	8	22.2	2	3.0	1	2.3

Office of education staff n = 20, district staff n = 48, school staff n = 664, arts council staff n = 36, arts/cultural staff n = 66, researchers/evaluators n = 44

Exhibit C18 - Use of Knowledge Assessments Developed by Various Sources

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Used a teacher/school developed-knowledge assessment	12	57.1	40	78.4	578	83.3	14	30.4	22	25.6	34	72.3
Used a district-developed-knowledge assessment	8	38.1	29	56.9	188	27.1	6	13.0	8	9.3	12	25.5
Used a externally-developed knowledge assessment	7	33.3	14	27.5	242	34.9	12	26.1	28	32.6	19	40.4
Used an agency-developed knowledge assessment	9	42.9	9	17.6	60	8.6	12	26.1	41	47.7	10	21.3
Used an externally-developed knowledge assessment tool with organization program(s)	5	23.8	8	15.7	81	11.7	7	15.2	28	32.6	14	29.8

Office of education staff n = 21, district staff n = 51, school staff n = 694, arts council staff n = 46, arts/cultural staff n = 86, researchers/evaluators n = 47

Exhibit C19 - Experiences Related to the Assessment of Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No skills assessment experience	0	0.0	3	6.1	20	3.0	10	22.2	19	22.4	2	4.7
Used a teacher/school developed-skills assessment	13	61.9	36	73.5	529	79.0	14	31.1	21	24.7	26	60.5
Used a district-developed skills assessment	10	47.6	29	59.2	134	20.0	4	8.9	11	12.9	9	20.9
Used a externally-developed knowledge assessment	10	47.6	11	22.4	162	24.2	10	22.2	21	24.7	12	27.9
Used an agency-developed knowledge assessment	11	52.4	6	12.2	38	5.7	9	20.0	35	41.2	10	23.3
Used an externally-developed skills assessment with organization program(s)	7	33.3	5	10.2	65	9.7	1	2.2	22	25.9	7	16.3
Received undergrad or graduate training on skills assessment	12	57.1	25	51.0	357	53.3	11	24.4	18	21.2	27	62.8
Attended professional development on skills assessment	19	90.5	38	77.6	386	57.6	24	53.3	34	40.0	29	67.4
Conducted professional development on skills assessment	17	81.0	29	59.2	117	17.5	12	26.7	17	20.0	23	53.5
Developed policies on assessment of skills	11	52.4	16	32.7	162	24.2	6	13.3	13	15.3	10	23.3
Developed art assessment tools/resources	18	85.7	29	59.2	325	48.5	14	31.1	26	30.6	26	60.5
Conducted research on student skills	11	52.4	9	18.4	112	16.7	5	11.1	11	12.9	25	58.1
Required grantees to assess student skills	8	38.1	11	22.4	16	2.4	22	48.9	1	1.2	7	16.3
Other arts skills experience	0	0.0	1	2.0	0	0.0	1	2.2	0	0.0	0	0.0

Office of education staff n = 21, district staff n = 49, school staff n = 670, arts council staff n = 45, arts/cultural staff n = 85, researchers/evaluators n = 43

Exhibit C20 - Types of Assessments Used to Measure Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Observation protocol	19	90.5	40	87.0	543	83.7	20	69.0	53	80.3	38	95.0
Performance-based assessment	20	95.2	41	89.1	600	92.4	24	82.8	52	78.8	36	90.0
Portfolio review	21	100.0	39	84.8	441	68.0	18	62.1	38	57.6	33	82.5
Computer software	8	38.1	7	15.2	58	8.9	1	3.4	7	10.6	9	22.5
Paper-pencil test	13	61.9	26	56.5	411	63.3	13	44.8	29	43.9	18	45.0
Checklist	15	71.4	24	52.2	303	46.7	14	48.3	15	22.7	26	65.0
Rubric	21	100.0	43	93.5	591	91.1	23	79.3	43	65.2	35	87.5
Self-assessment	19	90.5	35	76.1	566	87.2	25	86.2	55	83.3	37	92.5
Teacher/artist survey	9	42.9	21	45.7	231	35.6	21	72.4	49	74.2	17	42.5
Other skills measures	0	0.0	4	8.7	19	2.9	1	3.4	2	3.0	4	10.0

Office of education staff n = 21, district staff n = 46, school staff n = 649, arts council staff n = 29, arts/cultural staff n = 66, researchers/evaluators n = 40

Music:

Exhibit C21 - Experiences Related to the Assessment of Student Knowledge in the Arts

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No arts knowledge experience	3	6.4	1	1.5	57	4.5	9	17.6	46	18.8	2	3.1
Received undergrad or graduate training on knowledge assessment	26	55.3	28	43.1	622	49.4	9	17.6	55	22.4	34	53.1
Attended professional development on knowledge assessment	34	72.3	49	75.4	726	57.6	30	58.8	117	47.8	41	64.1
Conducted professional development on knowledge assessment	33	70.2	38	58.5	201	16.0	13	25.5	42	17.1	35	54.7
Developed policies on assessment of knowledge	19	40.4	22	33.8	262	20.8	7	13.7	32	13.1	16	25.0
Developed art assessment tools/resources	29	61.7	39	60.0	384	30.5	14	27.5	82	33.5	40	62.5
Conducted research on student knowledge	19	40.4	16	24.6	203	16.1	5	9.8	32	13.1	35	54.7
Required grantees to assess student knowledge	12	25.5	9	13.8	23	1.8	32	62.7	12	4.9	7	10.9
Other arts knowledge experience	1	2.1	1	1.5	9	0.7	4	7.8	1	0.4	1	1.6

Office of education staff n = 47, district staff n = 65, school staff n = 1,260, arts council staff n = 51, arts/cultural staff n = 245, researchers/evaluators n = 64

Exhibit C22 - Types of Assessments Used to Measure Student Knowledge in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Computer-based testing program	12	27.9	2	3.2	64	5.4	1	2.5	7	3.6	3	5.2
Non-paper/pencil assessments	23	53.5	40	64.5	638	53.8	21	52.5	77	39.3	34	58.6
Test developed by school/organization	17	39.5	25	40.3	279	23.5	6	15.0	78	39.8	16	27.6
Test included with textbook or lesson	14	32.6	23	37.1	394	33.2	1	2.5	24	12.2	10	17.2
Test from my state	8	18.6	6	9.7	68	5.7	1	2.5	14	7.1	8	13.8
Test from my district	11	25.6	17	27.4	103	8.7	1	2.5	8	4.1	4	6.9
Test developed by evaluator/consultant	10	23.3	10	16.1	70	5.9	10	25.0	49	25.0	17	29.3
Test found on internet	5	11.6	4	6.5	158	13.3	0	0.0	7	3.6	2	3.4
Test purchased from testing agency	3	7.0	2	3.2	13	1.1	0	0.0	2	1.0	2	3.4
Test developed by classroom teacher/arts educator	28	65.1	40	64.5	858	72.3	15	37.5	56	28.6	26	44.8
Teacher/artist survey of student knowledge	17	39.5	27	43.5	580	48.9	28	70.0	120	61.2	31	53.4
Other knowledge assessments	3	7.0	1	1.6	44	3.7	9	22.5	5	2.6	3	5.2

Office of education staff n = 43, district staff n = 62, school staff n = 1,186, arts council staff n = 40, arts/cultural staff n = 196, researchers/evaluators n = 58

Exhibit C23 - Use of Knowledge Assessments Developed by Various Sources

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Used a teacher/school developed-knowledge assessment	30	63.8	51	78.5	1020	81.0	17	33.3	81	33.1	34	53.1
Used a district-developed-knowledge assessment	20	42.6	36	55.4	315	25.0	7	13.7	29	11.8	15	23.4
Used a externally-developed knowledge assessment	16	34.0	14	21.5	390	31.0	13	25.5	76	31.0	25	39.1
Used an agency-developed knowledge assessment	13	27.7	9	13.8	88	7.0	13	25.5	88	35.9	11	17.2
Used an externally-developed knowledge assessment tool with organization program(s)	8	17.0	10	15.4	124	9.8	8	15.7	59	24.1	15	23.4

Office of education staff n = 47, district staff n = 65, school staff n = 1,260, arts council staff n = 51, arts/cultural staff n = 245, researchers/evaluators n = 64

Exhibit C24 - Experiences Related to the Assessment of Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No skills assessment experience	3	6.5	3	4.8	48	3.9	9	18.0	48	19.8	5	8.5
Used a teacher/school developed-skills assessment	30	65.2	46	73.0	955	78.1	17	34.0	81	33.5	30	50.8
Used a district-developed skills assessment	22	47.8	36	57.1	241	19.7	5	10.0	20	8.3	11	18.6
Used a externally-developed knowledge assessment	17	37.0	14	22.2	261	21.3	10	20.0	57	23.6	15	25.4
Used an agency-developed knowledge assessment	16	34.8	7	11.1	67	5.5	10	20.0	69	28.5	12	20.3
Used an externally-developed skills assessment with organization program(s)	10	21.7	7	11.1	102	8.3	1	2.0	50	20.7	8	13.6
Received undergrad or graduate training on skills assessment	22	47.8	30	47.6	594	48.6	13	26.0	56	23.1	27	45.8
Attended professional development on skills assessment	35	76.1	48	76.2	656	53.6	28	56.0	102	42.1	34	57.6
Conducted professional development on skills assessment	33	71.7	37	58.7	180	14.7	13	26.0	44	18.2	30	50.8
Developed policies on assessment of skills	17	37.0	20	31.7	240	19.6	7	14.0	33	13.6	16	27.1
Developed art assessment tools/resources	28	60.9	37	58.7	558	45.6	14	28.0	65	26.9	34	57.6
Conducted research on student skills	14	30.4	12	19.0	191	15.6	5	10.0	28	11.6	32	54.2
Required grantees to assess student skills	9	19.6	13	20.6	19	1.6	26	52.0	13	5.4	5	8.5
Other arts skills experience	0	0.0	1	1.6	5	0.4	1	2.0	3	1.2	0	0.0

Office of education staff n = 46, district staff n = 63, school staff n = 1,223, arts council staff n = 50, arts/cultural staff n = 242, researchers/evaluators n = 59

Exhibit C25 - Types of Assessments Used to Measure Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Observation protocol	40	93.0	51	85.0	977	83.4	26	74.3	156	81.3	48	90.6
Performance-based assessment	41	95.3	54	90.0	1060	90.4	27	77.1	150	78.1	47	88.7
Portfolio review	40	93.0	51	85.0	704	60.1	22	62.9	65	33.9	41	77.4
Computer software	10	23.3	11	18.3	83	7.1	1	2.9	11	5.7	9	17.0
Paper-pencil test	27	62.8	33	55.0	733	62.5	14	40.0	75	39.1	24	45.3
Checklist	32	74.4	31	51.7	529	45.1	17	48.6	50	26.0	32	60.4
Rubric	41	95.3	55	91.7	1040	88.7	25	71.4	98	51.0	47	88.7
Self-assessment	37	86.0	48	80.0	973	83.0	30	85.7	126	65.6	46	86.8
Teacher/artist survey	18	41.9	27	45.0	391	33.4	25	71.4	130	67.7	28	52.8
Other skills measures	1	2.3	5	8.3	35	3.0	1	2.9	4	2.1	4	7.5

Office of education staff n = 43, district staff n = 60, school staff n = 1,172, arts council staff n = 35, arts/cultural staff n = 192, researchers/evaluators n = 53

Musical Theater:

Exhibit C26 - Experiences Related to the Assessment of Student Knowledge in the Arts

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No arts knowledge experience	2	12.5	0	0.0	26	3.7	8	17.8	15	16.1	1	2.7
Received undergrad or graduate training on knowledge assessment	7	43.8	22	44.9	350	50.1	8	17.8	21	22.6	22	59.5
Attended professional development on knowledge assessment	14	87.5	42	85.7	414	59.2	25	55.6	55	59.1	24	64.9
Conducted professional development on knowledge assessment	12	75.0	33	67.3	116	16.6	10	22.2	18	19.4	19	51.4
Developed policies on assessment of knowledge	8	50.0	21	42.9	160	22.9	7	15.6	12	12.9	10	27.0
Developed art assessment tools/resources	12	75.0	33	67.3	231	33.0	11	24.4	36	38.7	24	64.9
Conducted research on student knowledge	9	56.3	13	26.5	111	15.9	5	11.1	17	18.3	17	45.9
Required grantees to assess student knowledge	7	43.8	6	12.2	10	1.4	28	62.2	5	5.4	4	10.8
Other arts knowledge experience	0	0.0	0	0.0	3	0.4	4	8.9	0	0.0	0	0.0

Office of education staff n = 16, district staff n = 49, school staff n = 699, arts council staff n = 45, arts/cultural staff n = 93, researchers/evaluators n = 37

Exhibit C27 - Types of Assessments Used to Measure Student Knowledge in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Computer-based testing program	5	35.7	2	4.2	36	5.4	2	5.7	2	2.6	1	2.9
Non-paper/pencil assessments	9	64.3	33	68.8	364	54.7	15	42.9	27	35.5	22	62.9
Test developed by school/organization	5	35.7	21	43.8	180	27.1	6	17.1	27	35.5	10	28.6
Test included with textbook or lesson	6	42.9	17	35.4	227	34.1	1	2.9	11	14.5	8	22.9
Test from my state	3	21.4	4	8.3	36	5.4	0	0.0	7	9.2	5	14.3
Test from my district	4	28.6	14	29.2	56	8.4	1	2.9	6	7.9	3	8.6
Test developed by evaluator/consultant	5	35.7	9	18.8	48	7.2	8	22.9	22	28.9	9	25.7
Test found on internet	1	7.1	2	4.2	90	13.5	1	2.9	5	6.6	0	0.0
Test purchased from testing agency	0	0.0	2	4.2	8	1.2	0	0.0	2	2.6	1	2.9
Test developed by classroom teacher/arts educator	10	71.4	32	66.7	503	75.6	11	31.4	31	40.8	17	48.6
Teacher/artist survey of student knowledge	5	35.7	20	41.7	326	49.0	22	62.9	47	61.8	18	51.4
Other knowledge assessments	0	0.0	1	2.1	16	2.4	8	22.9	3	3.9	1	2.9

Office of education staff n = 14, district staff n = 48, school staff n = 665, arts council staff n = 35, arts/cultural staff n = 76, researchers/evaluators n = 35

Exhibit C28 - Use of Knowledge Assessments Developed by Various Sources

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Used a teacher/school developed-knowledge assessment	9	56.3	40	81.6	577	82.5	11	24.4	35	37.6	24	64.9
Used a district-developed-knowledge assessment	6	37.5	28	57.1	185	26.5	5	11.1	15	16.1	9	24.3
Used a externally-developed knowledge assessment	5	31.3	12	24.5	237	33.9	11	24.4	32	34.4	14	37.8
Used an agency-developed knowledge assessment	6	37.5	9	18.4	56	8.0	13	28.9	34	36.6	6	16.2
Used an externally-developed knowledge assessment tool with organization program(s)	5	31.3	6	12.2	83	11.9	7	15.6	27	29.0	9	24.3

Office of education staff n = 16, district staff n = 49, school staff n = 699, arts council staff n = 45, arts/cultural staff n = 93, researchers/evaluators n = 37

Exhibit C29 - Experiences Related to the Assessment of Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No skills assessment experience	1	6.3	1	2.1	25	3.7	10	22.7	12	13.2	3	8.6
Used a teacher/school developed-skills assessment	10	62.5	35	72.9	544	79.9	11	25.0	34	37.4	18	51.4
Used a district-developed skills assessment	8	50.0	29	60.4	123	18.1	2	4.5	9	9.9	6	17.1
Used a externally-developed knowledge assessment	9	56.3	11	22.9	161	23.6	8	18.2	25	27.5	8	22.9
Used an agency-developed knowledge assessment	8	50.0	7	14.6	41	6.0	9	20.5	27	29.7	6	17.1
Used an externally-developed skills assessment with organization program(s)	5	31.3	7	14.6	73	10.7	1	2.3	21	23.1	4	11.4
Received undergrad or graduate training on skills assessment	8	50.0	24	50.0	345	50.7	11	25.0	19	20.9	20	57.1
Attended professional development on skills assessment	14	87.5	40	83.3	376	55.2	22	50.0	46	50.5	21	60.0
Conducted professional development on skills assessment	13	81.3	32	66.7	109	16.0	11	25.0	20	22.0	17	48.6
Developed policies on assessment of skills	8	50.0	18	37.5	155	22.8	6	13.6	12	13.2	9	25.7
Developed art assessment tools/resources	13	81.3	33	68.8	302	44.3	10	22.7	27	29.7	20	57.1
Conducted research on student skills	10	62.5	12	25.0	103	15.1	5	11.4	16	17.6	17	48.6
Required grantees to assess student skills	5	31.3	10	20.8	9	1.3	24	54.5	6	6.6	4	11.4
Other arts skills experience	0	0.0	1	2.1	2	0.3	1	2.3	2	2.2	0	0.0

Office of education staff n = 16, district staff n = 48, school staff n = 681, arts council staff n = 44, arts/cultural staff n = 91, researchers/evaluators n = 35

Exhibit C30 - Types of Assessments Used to Measure Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Observation protocol	14	93.3	43	91.5	539	82.5	19	70.4	61	79.2	29	93.5
Performance-based assessment	15	100.0	43	91.5	603	92.3	21	77.8	68	88.3	27	87.1
Portfolio review	14	93.3	40	85.1	410	62.8	16	59.3	28	36.4	24	77.4
Computer software	6	40.0	9	19.1	46	7.0	1	3.7	4	5.2	4	12.9
Paper-pencil test	10	66.7	26	55.3	413	63.2	11	40.7	37	48.1	16	51.6
Checklist	11	73.3	23	48.9	287	44.0	12	44.4	14	18.2	20	64.5
Rubric	14	93.3	43	91.5	580	88.8	19	70.4	49	63.6	28	90.3
Self-assessment	13	86.7	37	78.7	547	83.8	23	85.2	49	63.6	29	93.5
Teacher/artist survey	7	46.7	18	38.3	225	34.5	20	74.1	45	58.4	16	51.6
Other skills measures	0	0.0	4	8.5	15	2.3	1	3.7	0	0.0	3	9.7

Office of education staff n = 15, district staff n = 47, school staff n = 653, arts council staff n = 27, arts/cultural staff n = 77, researchers/evaluators n = 31

Opera:

Exhibit C31 - Experiences Related to the Assessment of Student Knowledge in the Arts

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No arts knowledge experience	1	12.5					8	18.6	8	18.6	1	5.9
Received undergrad or graduate training on knowledge assessment	4	50.0	3	33.3	26	53.1	7	16.3	12	27.9	10	58.8
Attended professional development on knowledge assessment	7	87.5	6	66.7	34	69.4	23	53.5	27	62.8	9	52.9
Conducted professional development on knowledge assessment	7	87.5	6	66.7	14	28.6	10	23.3	12	27.9	8	47.1
Developed policies on assessment of knowledge	4	50.0	5	55.6	11	22.4	6	14.0	9	20.9	2	11.8
Developed art assessment tools/resources	6	75.0	6	66.7	23	46.9	10	23.3	19	44.2	11	64.7
Conducted research on student knowledge	6	75.0	2	22.2	10	20.4	4	9.3	8	18.6	5	29.4
Required grantees to assess student knowledge	6	75.0	1	11.1	3	6.1	28	65.1	4	9.3	2	11.8
Other arts knowledge experience	0	0.0					4	9.3	0	0.0	1	5.9

Office of education staff n = 8, district staff n = 9, school staff n = 49, arts council staff n = 43, arts/cultural staff n = 43, researchers/evaluators n = 17

Exhibit C32 - Types of Assessments Used to Measure Student Knowledge in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Computer-based testing program	4	57.1	0	.0	2	4.1	2	6.1	1	2.9	1	7.1
Non-paper/pencil assessments	6	85.7	7	77.8	27	55.1	14	42.4	15	44.1	9	64.3
Test developed by school/organization	4	57.1	4	44.4	17	34.7	5	15.2	13	38.2	6	42.9
Test included with textbook or lesson	3	42.9	2	22.2	16	32.7	1	3.0	7	20.6	4	28.6
Test from my state	2	28.6	1	11.1	2	4.1	1	3.0	6	17.6	1	7.1
Test from my district	2	28.6	3	33.3	6	12.2	1	3.0	4	11.8	2	14.3
Test developed by evaluator/consultant	3	42.9	1	11.1	2	4.1	8	24.2	13	38.2	3	21.4
Test found on internet	0	0.0	1	11.1	9	18.4	0	0.0	2	5.9	0	0.0
Test purchased from testing agency	0	0.0					0	0.0	1	2.9	1	7.1
Test developed by classroom teacher/arts educator	6	85.7	6	66.7	36	73.5	11	33.3	16	47.1	8	57.1
Teacher/artist survey of student knowledge	2	28.6	4	44.4	33	67.3	22	66.7	19	55.9	7	50.0
Other knowledge assessments	0	0.0					7	21.2	2	5.9	0	0.0

Office of education staff n = 7, district staff n = 9, school staff n = 49, arts council staff n = 33, arts/cultural staff n = 34, researchers/evaluators n = 14

Exhibit C33 - Use of Knowledge Assessments Developed by Various Sources

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Used a teacher/school developed-knowledge assessment	3	37.5	7	77.8	43	87.8	10	23.3	16	37.2	11	64.7
Used a district-developed-knowledge assessment	4	50.0	4	44.4	21	42.9	4	9.3	5	11.6	4	23.5
Used a externally-developed knowledge assessment	3	37.5	1	11.1	18	36.7	11	25.6	17	39.5	5	29.4
Used an agency-developed knowledge assessment	5	62.5	4	44.4	3	6.1	12	27.9	16	37.2	2	11.8
Used an externally-developed knowledge assessment tool with organization program(s)	2	25.0	2	22.2	4	8.2	8	18.6	16	37.2	4	23.5

Office of education staff n = 8, district staff n = 9, school staff n = 49, arts council staff n = 43, arts/cultural staff n = 43, researchers/evaluators n = 17

Exhibit C34 - Experiences Related to the Assessment of Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No skills assessment experience	1	12.5	0	0.0	1	2.0	10	23.8	7	16.7	3	20.0
Used a teacher/school developed-skills assessment	5	62.5	7	77.8	36	73.5	10	23.8	15	35.7	8	53.3
Used a district-developed skills assessment	4	50.0	5	55.6	13	26.5	2	4.8	4	9.5	2	13.3
Used a externally-developed knowledge assessment	3	37.5	3	33.3	12	24.5	8	19.0	13	31.0	3	20.0
Used an agency-developed knowledge assessment	6	75.0	2	22.2	2	4.1	8	19.0	12	28.6	2	13.3
Used an externally-developed skills assessment with organization program(s)	4	50.0	1	11.1	6	12.2	1	2.4	14	33.3	2	13.3
Received undergrad or graduate training on skills assessment	3	37.5	4	44.4	28	57.1	10	23.8	12	28.6	9	60.0
Attended professional development on skills assessment	7	87.5	5	55.6	32	65.3	20	47.6	20	47.6	9	60.0
Conducted professional development on skills assessment	7	87.5	5	55.6	13	26.5	10	23.8	11	26.2	8	53.3
Developed policies on assessment of skills	4	50.0	4	44.4	16	32.7	5	11.9	7	16.7	2	13.3
Developed art assessment tools/resources	6	75.0	6	66.7	22	44.9	10	23.8	10	23.8	7	46.7
Conducted research on student skills	4	50.0	2	22.2	15	30.6	4	9.5	7	16.7	4	26.7
Required grantees to assess student skills	4	50.0	3	33.3	2	4.1	24	57.1	4	9.5	2	13.3
Other arts skills experience	0	0.0	0	0.0	0	0.0	1	2.4	0	0.0	0	0.0

Office of education staff n = 8, district staff n = 9, school staff n = 49, arts council staff n = 42, arts/cultural staff n = 42, researchers/evaluators n = 15

Exhibit C35 - Types of Assessments Used to Measure Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Observation protocol	7	100.0	8	88.9	45	93.8	19	73.1	27	77.1	11	91.7
Performance-based assessment	7	100.0	8	88.9	45	93.8	20	76.9	28	80.0	11	91.7
Portfolio review	7	100.0	8	88.9	33	68.8	16	61.5	12	34.3	10	83.3
Computer software	3	42.9	0	0.0	4	8.3	1	3.8	1	2.9	2	16.7
Paper-pencil test	7	100.0	5	55.6	31	64.6	10	38.5	15	42.9	6	50.0
Checklist	5	71.4	6	66.7	21	43.8	11	42.3	6	17.1	10	83.3
Rubric	7	100.0	9	100.0	46	95.8	19	73.1	22	62.9	12	100.0
Self-assessment	7	100.0	7	77.8	41	85.4	22	84.6	24	68.6	12	100.0
Teacher/artist survey	4	57.1	5	55.6	21	43.8	21	80.8	25	71.4	5	41.7
Other skills measures	0	0.0	1	11.1	0	0.0	0	0.0	0	0.0	1	8.3

Office of education staff n = 7, district staff n = 9, school staff n = 48, arts council staff n = 26, arts/cultural staff n = 35, researchers/evaluators n = 12

Theater:

Exhibit C36 - Experiences Related to the Assessment of Student Knowledge in the Arts

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No arts knowledge experience	4	9.1	0	0.0	40	4.1	9	18.0	17	12.0	3	4.9
Received undergrad or graduate training on knowledge assessment	22	50.0	26	44.1	492	50.2	9	18.0	33	23.2	34	55.7
Attended professional development on knowledge assessment	33	75.0	46	78.0	585	59.6	29	58.0	88	62.0	39	63.9
Conducted professional development on knowledge assessment	31	70.5	34	57.6	157	16.0	13	26.0	39	27.5	32	52.5
Developed policies on assessment of knowledge	17	38.6	22	37.3	226	23.0	7	14.0	26	18.3	16	26.2
Developed art assessment tools/resources	26	59.1	38	64.4	320	32.6	13	26.0	56	39.4	37	60.7
Conducted research on student knowledge	17	38.6	15	25.4	163	16.6	5	10.0	26	18.3	33	54.1
Required grantees to assess student knowledge	12	27.3	9	15.3	17	1.7	31	62.0	9	6.3	7	11.5
Other arts knowledge experience	1	2.3	0	0.0	3	0.3	4	8.0	0	0.0	1	1.6

Office of education staff n = 44, district staff n = 59, school staff n = 981, arts council staff n = 50, arts/cultural staff n = 142, researchers/evaluators n = 61

Exhibit C37 - Types of Assessments Used to Measure Student Knowledge in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Computer-based testing program	12	30.8	3	5.3	46	5.0	2	5.1	1	0.8	2	3.6
Non-paper/pencil assessments	21	53.8	38	66.7	506	54.5	19	48.7	54	44.6	34	61.8
Test developed by school/organization	16	41.0	25	43.9	241	25.9	6	15.4	44	36.4	15	27.3
Test included with textbook or lesson	13	33.3	23	40.4	336	36.2	1	2.6	16	13.2	10	18.2
Test from my state	8	20.5	5	8.8	51	5.5	1	2.6	10	8.3	7	12.7
Test from my district	10	25.6	17	29.8	79	8.5	1	2.6	8	6.6	4	7.3
Test developed by evaluator/consultant	10	25.6	9	15.8	57	6.1	10	25.6	39	32.2	14	25.5
Test found on internet	4	10.3	4	7.0	134	14.4	0	0.0	6	5.0	1	1.8
Test purchased from testing agency	2	5.1	2	3.5	10	1.1	0	0.0	4	3.3	2	3.6
Test developed by classroom teacher/arts educator	26	66.7	37	64.9	694	74.7	15	38.5	42	34.7	24	43.6
Teacher/artist survey of student knowledge	14	35.9	24	42.1	426	45.9	26	66.7	86	71.1	28	50.9
Other knowledge assessments	3	7.7	1	1.8	28	3.0	9	23.1	5	4.1	2	3.6

Office of education staff n = 39, district staff n = 57, school staff n = 929, arts council staff n = 39, arts/cultural staff n = 121, researchers/evaluators n = 55

Exhibit C38 - Use of Knowledge Assessments Developed by Various Sources

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Used a teacher/school developed-knowledge assessment	28	63.6	48	81.4	804	82.0	15	30.0	47	33.1	34	55.7
Used a district-developed-knowledge assessment	18	40.9	32	54.2	245	25.0	7	14.0	20	14.1	13	21.3
Used a externally-developed knowledge assessment	14	31.8	13	22.0	323	32.9	13	26.0	57	40.1	23	37.7
Used an agency-developed knowledge assessment	12	27.3	9	15.3	75	7.6	13	26.0	66	46.5	11	18.0
Used an externally-developed knowledge assessment tool with organization program(s)	7	15.9	11	18.6	108	11.0	8	16.0	50	35.2	15	24.6

Office of education staff n = 44, district staff n = 59, school staff n = 981, arts council staff n = 50, arts/cultural staff n = 142, researchers/evaluators n = 61

Exhibit C39 - Experiences Related to the Assessment of Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No skills assessment experience	4	9.3	1	1.8	35	3.7	10	20.4	16	11.4	7	12.3
Used a teacher/school developed-skills assessment	28	65.1	41	71.9	749	78.8	15	30.6	44	31.4	28	49.1
Used a district-developed skills assessment	20	46.5	32	56.1	171	18.0	5	10.2	15	10.7	10	17.5
Used a externally-developed knowledge assessment	16	37.2	12	21.1	217	22.8	10	20.4	47	33.6	15	26.3
Used an agency-developed knowledge assessment	14	32.6	7	12.3	52	5.5	9	18.4	52	37.1	10	17.5
Used an externally-developed skills assessment with organization program(s)	9	20.9	8	14.0	87	9.1	1	2.0	41	29.3	9	15.8
Received undergrad or graduate training on skills assessment	19	44.2	27	47.4	470	49.4	13	26.5	35	25.0	30	52.6
Attended professional development on skills assessment	32	74.4	45	78.9	518	54.5	27	55.1	78	55.7	34	59.6
Conducted professional development on skills assessment	31	72.1	33	57.9	146	15.4	13	26.5	43	30.7	28	49.1
Developed policies on assessment of skills	14	32.6	19	33.3	204	21.5	7	14.3	21	15.0	16	28.1
Developed art assessment tools/resources	26	60.5	36	63.2	426	44.8	14	28.6	50	35.7	30	52.6
Conducted research on student skills	12	27.9	10	17.5	144	15.1	5	10.2	24	17.1	29	50.9
Required grantees to assess student skills	9	20.9	13	22.8	13	1.4	25	51.0	11	7.9	5	8.8
Other arts skills experience	0	0.0	1	1.8	2	0.2	1	2.0	2	1.4	0	0.0

Office of education staff n = 43, district staff n = 57, school staff n = 951, arts council staff n = 49, arts/cultural staff n = 140, researchers/evaluators n = 57

Exhibit C40 - Types of Assessments Used to Measure Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Observation protocol	36	92.3	48	85.7	753	82.4	24	72.7	101	82.1	44	89.8
Performance-based assessment	37	94.9	51	91.1	855	93.5	27	81.8	91	74.0	43	87.8
Portfolio review	36	92.3	47	83.9	561	61.4	21	63.6	55	44.7	37	75.5
Computer software	10	25.6	9	16.1	61	6.7	1	3.0	5	4.1	7	14.3
Paper-pencil test	25	64.1	32	57.1	590	64.6	14	42.4	53	43.1	23	46.9
Checklist	30	76.9	28	50.0	396	43.3	16	48.5	34	27.6	27	55.1
Rubric	38	97.4	52	92.9	810	88.6	24	72.7	83	67.5	45	91.8
Self-assessment	33	84.6	42	75.0	768	84.0	29	87.9	91	74.0	43	87.8
Teacher/artist survey	14	35.9	26	46.4	299	32.7	25	75.8	86	69.9	27	55.1
Other skills measures	0	0.0	4	7.1	28	3.1	1	3.0	1	0.8	5	10.2

Office of education staff n = 39, district staff n = 56, school staff n = 914, arts council staff n = 33, arts/cultural staff n = 123, researchers/evaluators n = 49

Visual Arts:

Exhibit C41 - Experiences Related to the Assessment of Student Knowledge in the Arts

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No arts knowledge experience	4	7.8	0	0.0	63	4.5	9	15.8	31	13.4	5	5.1
Received undergrad or graduate training on knowledge assessment	27	52.9	29	44.6	694	49.7	13	22.8	71	30.6	53	54.1
Attended professional development on knowledge assessment	34	66.7	51	78.5	791	56.7	34	59.6	127	54.7	61	62.2
Conducted professional development on knowledge assessment	33	64.7	37	56.9	233	16.7	15	26.3	57	24.6	47	48.0
Developed policies on assessment of knowledge	19	37.3	23	35.4	279	20.0	9	15.8	32	13.8	29	29.6
Developed art assessment tools/resources	30	58.8	41	63.1	429	30.8	17	29.8	80	34.5	55	56.1
Conducted research on student knowledge	19	37.3	18	27.7	227	16.3	5	8.8	46	19.8	52	53.1
Required grantees to assess student knowledge	13	25.5	9	13.8	28	2.0	32	56.1	18	7.8	10	10.2
Other arts knowledge experience	1	2.0	0	0.0	10	0.7	4	7.0	0	0.0	5	5.1

Office of education staff n = 51, district staff n = 65, school staff n = 1395, arts council staff n = 57, arts/cultural staff n = 232, researchers/evaluators n = 98

Exhibit C42 - Types of Assessments Used to Measure Student Knowledge in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Computer-based testing program	12	26.1	2	3.2	67	5.1	2	4.3	9	4.6	4	4.5
Non-paper/pencil assessments	25	54.3	40	63.5	695	52.9	25	54.3	77	39.3	46	52.3
Test developed by school/organization	18	39.1	26	41.3	298	22.7	8	17.4	60	30.6	23	26.1
Test included with textbook or lesson	15	32.6	25	39.7	414	31.5	3	6.5	21	10.7	16	18.2
Test from my state	8	17.4	6	9.5	73	5.6	2	4.3	15	7.7	10	11.4
Test from my district	12	26.1	17	27.0	105	8.0	1	2.2	7	3.6	5	5.7
Test developed by evaluator/consultant	10	21.7	10	15.9	74	5.6	11	23.9	43	21.9	24	27.3
Test found on internet	5	10.9	4	6.3	168	12.8	0	0.0	7	3.6	4	4.5
Test purchased from testing agency	3	6.5	2	3.2	12	0.9	0	0.0	2	1.0	4	4.5
Test developed by classroom teacher/arts educator	28	60.9	42	66.7	924	70.4	18	39.1	64	32.7	36	40.9
Teacher/artist survey of student knowledge	18	39.1	29	46.0	656	50.0	31	67.4	131	66.8	47	53.4
Other knowledge assessments	3	6.5	1	1.6	52	4.0	10	21.7	11	5.6	5	5.7

Office of education staff n = 46, district staff n = 63, school staff n = 1313, arts council staff n = 46, arts/cultural staff n = 196, researchers/evaluators n = 88

Exhibit C43 - Use of Knowledge Assessments Developed by Various Sources

	State/ County Office of Education		District Staff		School Staff		State/ County Arts Council Staff		Arts/ Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Used a teacher/school developed-knowledge assessment	32	62.7	52	80.0	1126	80.7	21	36.8	79	34.1	57	58.2
Used a district-developed-knowledge assessment	21	41.2	36	55.4	334	23.9	9	15.8	31	13.4	22	22.4
Used a externally-developed knowledge assessment	18	35.3	14	21.5	424	30.4	14	24.6	76	32.8	34	34.7
Used an agency-developed knowledge assessment	13	25.5	9	13.8	98	7.0	15	26.3	82	35.3	17	17.3
Used an externally-developed knowledge assessment tool with organization program(s)	8	15.7	11	16.9	133	9.5	9	15.8	60	25.9	22	22.4

Office of education staff n = 51, district staff n = 65, school staff n = 1395, arts council staff n = 57, arts/cultural staff n = 232, researchers/evaluators n = 98

Exhibit C44 - Experiences Related to the Assessment of Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
No skills assessment experience	4	8.0	1	1.6	52	3.8	10	18.2	32	14.1	8	8.7
Used a teacher/school developed-skills assessment	32	64.0	46	73.0	1052	77.8	21	38.2	77	33.9	47	51.1
Used a district-developed skills assessment	22	44.0	36	57.1	259	19.1	5	9.1	30	13.2	15	16.3
Used a externally-developed knowledge assessment	17	34.0	15	23.8	277	20.5	11	20.0	73	32.2	21	22.8
Used an agency-developed knowledge assessment	16	32.0	7	11.1	70	5.2	10	18.2	68	30.0	16	17.4
Used an externally-developed skills assessment with organization program(s)	10	20.0	7	11.1	108	8.0	3	5.5	46	20.3	14	15.2
Received undergrad or graduate training on skills assessment	23	46.0	30	47.6	661	48.9	15	27.3	70	30.8	46	50.0
Attended professional development on skills assessment	36	72.0	50	79.4	711	52.5	30	54.5	114	50.2	54	58.7
Conducted professional development on skills assessment	33	66.0	37	58.7	207	15.3	14	25.5	58	25.6	43	46.7
Developed policies on assessment of skills	18	36.0	20	31.7	259	19.1	7	12.7	38	16.7	27	29.3
Developed art assessment tools/resources	30	60.0	38	60.3	607	44.9	15	27.3	84	37.0	48	52.2
Conducted research on student skills	14	28.0	13	20.6	209	15.4	5	9.1	35	15.4	42	45.7
Required grantees to assess student skills	10	20.0	13	20.6	22	1.6	26	47.3	15	6.6	7	7.6
Other arts skills Experience	0	0.0	1	1.6	6	0.4	1	1.8	1	0.4	0	0.0

Office of education staff n = 50, district staff n = 63, school staff n = 1353, arts council staff n = 55, arts/cultural staff n = 227, researchers/evaluators n = 92

Exhibit C45 - Types of Assessments Used to Measure Student Skills in the Arts

	State/County Office of Education		District Staff		School Staff		State/County Arts Council Staff		Arts/Cultural Organization Staff		Arts Researchers and Evaluators	
	n	%	n	%	n	%	n	%	n	%	n	%
Observation protocol	42	91.3	54	87.1	1084	83.4	30	76.9	162	83.9	72	88.9
Performance-based assessment	42	91.3	56	90.3	1156	89.0	30	76.9	139	72.0	68	84.0
Portfolio review	43	93.5	54	87.1	811	62.4	26	66.7	117	60.6	62	76.5
Computer software	10	21.7	11	17.7	87	6.7	1	2.6	12	6.2	11	13.6
Paper-pencil test	27	58.7	36	58.1	795	61.2	16	41.0	71	36.8	40	49.4
Checklist	33	71.7	31	50.0	587	45.2	19	48.7	57	29.5	45	55.6
Rubric	43	93.5	57	91.9	1163	89.5	29	74.4	114	59.1	71	87.7
Self-assessment	39	84.8	49	79.0	1076	82.8	33	84.6	148	76.7	64	79.0
Teacher/artist survey	18	39.1	28	45.2	449	34.6	26	66.7	137	71.0	42	51.9
Other skills measures	1	2.2	4	6.5	38	2.9	2	5.1	2	1.0	6	7.4

Office of education staff n = 46, district staff n = 62, school staff n = 1299, arts council staff n = 39, arts/cultural staff n = 193, researchers/evaluators n = 81

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